

G-FORCE

The newsletter of
The Godzilla Society of North America

volume 1, number 8, March/April, 1994

\$3.00



Godzilla lives!

The Big G takes a moment out after his comeback against Mechagodzilla to strike a Trumansque pose with a special giant sized edition of G-FORCE # 7.

Photo by Robert Bland

Godzilla's next foe

News that Toho will produce one more G-movie before the release of the TriStar version has ignited the usual speculation: what will the new movie be about?

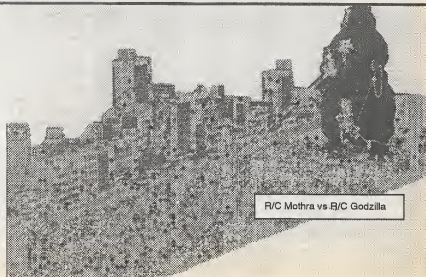
Paul Roche reports that Biollante will reappear from orbit, but vastly mutated by solar radiation experienced while in space. The new movie is to be called *Godzilla vs Space Godzilla*. (Sources say the Japanese will call it "Supesu (Space) Godzilla", not "Uchu Godzilla".)

Paul says his information comes "directly from Toho". There is no word on how Biollante could "reappear" after his existence had been negated by the time travel events that took place in *Godzilla vs King Ghidorah*. Stay tuned. **G**

R/C Mothra unveiled

Following its successful radio-controlled *Godzilla 1954*, Tokyo Marui showed off its new R/C Mothra at a recent Tokyo toy show. Designed to look like the original Mothra caterpillar from the film *Mothra*, the device can perform several functions including crawl forward, backward, turn left or right, shoot a silly string-like "web", and squeek.

R/C Mothra is expected to sell at a lower price than the 49,800 yen *Godzilla*, especially in light of reports that have R/C G selling at discounts as low as the mid 30,000 yen mark. **G**



R/C Mothra vs R/C Godzilla

EDITORIAL

Back in issue #21 wrote that I didn't want this newsletter to get too big. Well, here we are at issue #8 (six times the size of issue #2) and it's more fun than ever!

My number one goal for G-FORCE has always been to move to a proper printing process in order to improve the photo quality. We've now been able to accomplish that thanks in part to a year's steady growth in circulation.

The improvements in size and print quality have incurred an increase in costs, reflected in the new subscription price of \$3.00. (All current subscriptions will be honored at the old price.) Our growth has made the \$1.00 price unrealistic, but ironically, the large press runs demanded by our new printing process mean, in the (hopefully) short run, I'll incur far larger losses.

The answer? We're going public! Starting with issue #9, a new, colorful, and even larger G-FORCE will be available at comic and hobby specialty shops. On a sad note, I've discovered Marvel Comics owns the name "G-Force", requiring yet another new name for us. I've settled on "G-FAN", but if you've got any better ideas, let 'em fly.

All this is a risk, but I hope it will result in a better, stronger vehicle for G-fandom. Keep your fingers crossed, stay tuned, and take care!



G-FORCE volume 1, number 8 March/April 1994

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ACKNOWLEDGEMENTS

Thank you to the following people who have contributed to this issue of G-FORCE, either by writing, submitting art, providing photos or other material, or otherwise assisting in making G-FORCE a success: Robert Biondi, Ken Bockelmann, Robert Carlin II, Norman England, Stuart Galbraith IV, Will Glass, Ben Kase, "Bobzilla" Marshall, Martin, Matthew Maslenka, D.M., Max Della Mora, Tom Miller, Akiko Ono, Kelly Philipsen, Fred Piccolo Jr., Gary Rhodess, John Rocco Roberto, Paul Roche, Ruthie, Rob Spencer, Hikari Takeda, and Seiji Yamada.

issue. Dealers, please consult your direct distributor or write to the publisher for bulk rates.

Submissions of art, photographs, and writing are warmly welcomed but can be returned only if accompanied by a stamped, self-addressed envelope. Remember, U.S. stamps are no good in Canada. You can purchase an international postal reply coupon at your local post office. Or submit a good quality photocopy instead. Art for publication should be in black ink. Prose should be typed, or better yet, send it in on either a 3 1/2" or 5 1/4" IBM compatible floppy disc. All letters received will be assumed to be for publication unless otherwise requested. Letters and articles may be edited if space requirements demand.

Personal classified ads are free for up to five lines (each line has 48 characters including spaces and punctuation). Other classifieds (ie. where the advertiser is attempting to sell something) are \$2.00 for up to four lines and \$2.00 for every four lines after that. For example, an ad eleven lines long would cost \$6.00.

For display ads, please write for rates.

The G.S.N.A. is intended to provide the basis for G-fan communication around the world. Our success relies on participation by fans. Please get involved! Share your ideas and impressions of Godzilla and his movies. Write about your experiences or tell about your collection of G-products. Spread the word about our society; talk us up at comic and collectible shows. Godzilla fans outside Japan have been in the wilderness long enough!

Our motto: "We love Godzilla!"

Our goal: International understanding through Godzilla!

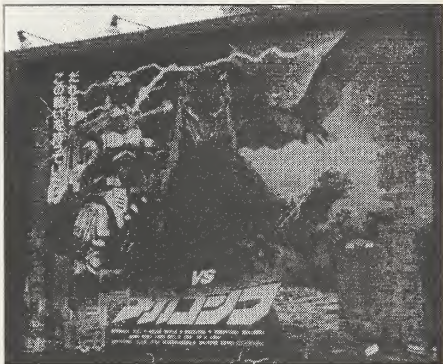
Next issue: Start off with the addition of sixteen more pages for a total of sixty four! Add eight pages of full color! Blend in a filmbook treatment of *Godzilla vs Mechagodzilla* by Robert Biondi, the second installment of "Chronology and Connundrums", art by Hikari Takeda, plus our regular assortment of fabulous features and it sounds like another issue to celebrate!

NEWS FROM JAPAN

Toho sets the date

For G-fans all over the world, the agonizing build-up has begun all over again. Toho has announced December 10, 1994 as the release date for what they are calling *Godzilla 6*. No details of the story have been published by Toho Co. but rumors already abound. (See related stories on page 1 and page 40.)

Fans travelling to Japan to see the film will receive a bonus. Uchusen Quarterly magazine from Japan has announced that a Godzilla simulation ride will be added to an amusement park near Tokyo in March. G-FORCE's Robert Biondi witnessed work proceeding on the project at Toho Studios in Tokyo and will report on his trip next issue.



This huge painted billboard for *Godzilla vs. Mechagodzilla* dominated the Shinjuku entertainment district in Tokyo during the movie's run.
Photo by Robert Biondi

Godzilla tramples opponents for top spot

Godzilla vs. Mothra was the top grossing domestic film released in Japan last year, beating out a diminutive competitor by 20 million yen.

The Toho epic took in 2.22 billion yen at the box office, the highest total ever for a Godzilla film. In a close second place was another "monster movie", *REX A Dinosaur Story* (*REX Kyoryu Monogatari*) from Shochiku, with 2.2 billion yen.

Both successes were dwarfed by the top grossing foreign film, Steven Spielberg's *Jurassic Park* which came in at 8.3 billion yen. In fact, foreign (U.S.) films accounted for the top five spots in Japanese box office grosses for 1993.

Although *Godzilla vs. Mothra* set a box office record for the Godzilla series, it did not come close to shattering

the old attendance record held by *King Kong vs. Godzilla* (1962). That film drew 12.55 million theatre goers at a time when ticket prices were considerably lower than they are today. By contrast, four million went to *Godzilla vs. Mothra*, enough to make it the most popular of the current cycle of Godzilla films.

In addition, box office grosses tell only part of the story. Godzilla is a major merchandising phenomenon in Japan. Sales of toys, models, videos,

clothes, and other ancillary products total in the billions of yen every year. As each new movie is released, those sales run up even higher.



REX may be just a cutesy dinosaur, but he gave Godzilla a scare in 1993. The little fellow rode the dinosaur craze to a close second spot at the box office.

G-MAIL...



Dear J.D.,

I've been with the G.S.N.A. for a year now and I feel it's time to drop a line about the club and newsletter. In short, it keeps getting better! Thanks to you there is now an avenue open to the fans of Godzilla. I have waited for a good twenty years for a fan club about the Big G and the wait was worth it.

I have just received my fan club kit and recommend it to all fans of the Big G. You have done a really great job and keep up the good work!

I was sorry to read that you are no longer able to offer Godzilla movies and audio tapes for sale to G.S.N.A. members. Hopefully you'll be able to offer them again.

In closing I would like to say that through the years I've joined fan clubs from Star Trek to The Vampire Lestat and you're one of the best.

Yours truly,
Larry Kakos
San Leandro, CA

Thank you very much for your kind words, Larry. I just hope everyone doesn't think I wrote the letter myself and signed your name!

Since putting out this fanzine, I've discovered there are lots of places to pick up video tapes of the original Japanese Toho movies. (Audio tapes are less common, however.) Hopefully, those who wish to buy can connect with those who wish to sell through G-FORCE. And despite the fact that Toho has been any-

thing but supportive of our efforts thus far, I want to avoid doing anything that could put our fledgling organization in even greater danger than it already is!

In the meantime, I'm truly glad you're enjoying the G.S.N.A. and I hope you feel the impending changes represent an improvement. Let me know what you think. - J. D.

Dear Sir:

I saw your publication's name mentioned in the number 9 issue of "Cult Movies" and decided to write to you in the hope of obtaining an order form with which to receive your newsletter. Also, I'm a big fan of Japanese Sci-fi movies. I'd like to obtain original Japanese prerecorded VHS videos (no bootlegs, please!) but I haven't had much luck in locating any. Surely there's got to be someone somewhere who has these type of tapes for purchase. If you have any information to pass along, I'd sure appreciate it. I'm at my wit's end on this. Anyway, I hope to hear from you soon. Thank you and much success on your newsletter.

Sincerely,
Raymond Tyler
Jackson, LA

One of the benefits that may accrue from providing a gathering point for Godzilla fans is that vendors of such items as you're looking for will know where to find us. Once we become a little more visible I expect suppliers may come to us (via ads) instead of

waiting for us to find them.

All I can suggest in the meantime, Raymond, is to try some of the LD import companies in California or elsewhere. In addition, I'm sure some among our readers will be able to provide information to help you track down what you're looking for. If so, I'll print it next issue. - J. D.

Dear J.D.,

Thank you very much for the issue of G-FORCE. I really liked it. I'm pleased to see so many new publications devoted to the Big G like it was in the seventies with JFFI or Japanese Giants. G-FORCE has the feeling of those old zines like Monsters of Japan or Giantmen, but with a much better layout and well written articles.

About issue # 6, the articles I most appreciated are those translated from Japanese sources. I'd like to see more of that. It's very frustrating to have lots of books but be able to understand only a little of them. I'm trying to learn to read Japanese but that's not an easy task.

Godzilla Tails is a funny idea but I think your filmbook (*Godzilla vs Mothra*) was a little too long. Of course it helps readers to understand the plot, but now with the Video Search of Miami subtitled copy of the movie, there's probably not much need of that.

It is interesting about the treatment you got from the Toho ningen. The same has happened to me at various times at MIFED (the European AFM held right here in Italy). Every time I ask for promotional material at the Toho office, they have various excuses to give me nothing such as, "We haven't finished the flyers right now" (while I can see tons of them in the boxes) or "We don't need your help." I also know that Toho tried a lawsuit against Markalite (I was the "European correspondent" for the mag and when I showed it to one of the Toho guys he was probably ready to cut off my head with his katana) because they used pics without rights. Also, a sort of British club called the Church of Godzilla (they made just one issue of a newsletter - very bad and filled with errors - a T-shirt and some other material of little interest) received a visit from some Toho people, and they weren't there to congratulate.....

About Markalite, issue # 4 was announced months ago but now everyone has disappeared, including subscribers' money.

Thanks for being willing to contribute to my Godzilla project. What I need are very long, detailed reviews of these movies: *Godzilla* (both versions), *Gigantis* (Japanese version), *Godzilla vs Gigan/Megolom/Mechagodzilla*, *Terror of Godzilla*, *Godzilla 1985* (both versions), *vs King Ghidorah*, and *vs Mothra*. Your article on women in Godzilla movies sounds really interesting. I think I can use it without problems if you like. Of course in the special I'll put a big G-FORCE plug. The special also includes a bibliography (I tried to list every mag and zine published in the U.S.A. and Europe), comics, TV appearances of Godzilla (*Ultra Q*, *Ultraman*, *Ryusei Ningen Zone*), and more. Hopefully, it should be a very complete work, but I need HELP (!) from contributors. It isn't easy to do all by myself!

I'd like to contribute to your fanzine, I just have to think about something to write. Maybe something for *Godzilla Tails*.....I have some bizarre ideas indeed.

That's all for the moment. Have a happy Godzilla New Year.

Max Della Mora
Milan, Italy

I can hardly wait for your special, Max. It sounds like you've got a mass of valuable Godzilla info that's been collected no where else. However, I know your time is running short so I'll issue one more

GODZILLA MOVIE MINI-REVIEWS

by Ken Bockelmann, Wheaton, IL

Rating system:	****	Excellent
	***	Good
	**	Fair
	*	Poor

Godzilla 1985 - The Japanese version is much better than the boring U.S. version. What made it boring was Raymond Burr, who sat on his butt the whole movie. His character wasn't involved as he was in the original. I also didn't like the way Godzilla followed the chirping of birds. The Godzilla suit looked great; he finally looked mean again. Rating: **

Godzilla vs Biollante - Great special effects and a good story equals a pretty good movie. The effects done with Biollante are fantastic, especially during the final battle with Godzilla. Godzilla defeats Biollante pretty easily in the first fight but has trouble with the much bigger plant in the rematch. Hopefully

Biollante will show up in a sequel. Rating: ***1/2

Godzilla vs King Ghidorah - I didn't like the plot about changing history by moving Godzilla to the Bering Sea and putting King Ghidorah in Godzilla's place. King Ghidorah is not radioactive like Godzilla, he is the space monster. In this movie, Ghidorah is portrayed like a mindless robot. There are good things in this movie, like the special effects and the fight scenes between Godzilla and King Ghidorah. Ghidorah looks his best in this movie. Rating: **1/2

Godzilla vs Mothra - This is the best in the series so far. It's even better than the first "Godzilla vs Mothra". Like *Godzilla vs The Thing*, *Godzilla vs Mothra* has a great story and interesting characters. The movie has a quick and exciting pace to it. The special effects are fantastic, especially the air battle between Mothra and Battar. Rating: ****

call for anyone who can give Max a hand to send your material to me c/o G-FORCE! I'll immediately forward it to Max in Italy. Not only will you be helping him out, but you'll also be contributing to a worthwhile piece of Godzilla lore that we'll all be glad to have.

It's my hope, Max, that as we gain strength and numbers in the G.S.N.A., Toho will decide to work with us and provide us with official publicity materials and photographs. Surely they will see that our motives are genuine and that our activities can only benefit them. I realize my hopes are in defiance of past history, but hey! We Godzilla fans are a pretty optimistic bunch, right? - J. D.

J. D. -

I'd just like to say I think you're doing a fine job with G-FORCE. The articles are great and the photos are first rate. I don't agree with everything said in the articles, but then who ever wholly agrees with anything?

I'd like to request more behind-the-scenes info: how the suits were made, how the sets were built, what materials were used (the old series), etc.

I've included my order for the club kit. It sounds great. I hope to be sending some drawings soon. I'll sign off for now and let you get back to work. Good luck, and keep up the good work!

Sayonara,

Jim Thompson
O'Fallon, IL

Thanks for your good wishes and also, thanks for your suggestions for articles. Jim, I was talking with a dealer the other day and he asked if I thought there was enough material to keep a Godzilla zine running. With forty years behind us and new ground being broken every day, I'd say our problem is in finding the space to cover all the ground we'd like. So once again I'll put out the call: if any readers want to share their knowledge about any aspect of the Godzilla legend (including the topics Jim suggested), drop me a line before someone else beats you to it! - J. D.

Dear J. D.,

Thanks so much for the issues of G-FORCE. I found them for the most part informative and well written. I don't have a lot of criticism to offer but one thing about the last issue really annoyed me and I have to speak my mind. Don't take it the wrong way. I like G-FORCE and want to see it thrive.

The thing that annoyed me was Robert Biondi's cover article on *Godzilla vs. Mechagodzilla*. I felt that giving the end away without giving the reader a choice isn't fair. Just because Biondi was able to go to Japan and see the film before most others is no justification for

spoil the film. I live in Japan and, as you know, have a continuing column in *Kaiju Review*, but I don't consider myself superior to fans in the west just because I live here. I felt it wasn't fair reporting and now people who were set to wait it out had the end showed down their throat.

Sorry I wasn't able to be in the last readers' poll. Maybe when you get more readers you could do it again. I was surprised that *Destroy All Monsters*, my favorite film wasn't mentioned. Which film can beat that one? It has the greatest theme, a good Godzilla costume, a ton of monsters, and an interesting story. I always show it to friends who don't know Godzilla except from hearsay and want to see what he's all about. That includes Japanese friends as well. Plus, *Godzilla* definitely comes across as the monsters' leader.

I was surprised to see the new Ghidorah film listed as the best film. The more I see it the less I like it. The acting is terrible, most notably the western actors. Since living here I've discovered there is a small group of extremely fluent Japanese speaking westerners that appear on TV almost daily. Some of them appear in the film. It seems to me that Japanese directors have no idea when a line delivered by an English speaking person is good or bad. Also, those phony looking lasers really bother me and the ill-conceived time travel story, as elaborated in your article, makes me crazy. It looks like Toho is trying to rewrite *Godzilla* history to make up for their embarrassment for the G-films of the seventies. *G vs. KG* was shown on TV here on Christmas night so I was able to tape it.

And why wasn't *Jaguar* on the list of worst monsters? That guy was the worst idea Toho has ever come up with. The scenes with him helping *Godzilla* stand up make me vomit. The only time I watch it now is my *Mystery Science Theatre 3000* version because their jokes make it tolerable. But then you consider him a monster? He isn't really alive. But then Gigan is only half alive, so is he half a monster? Okay, for the all time worst living monster I would have to say King Caesar. I need no words to insult that *Ultraman* reject. His photo says it all.



Danny Etkarpidia

I think you should correct mistakes you find in articles. That's your job as editor. But it was fun to see the "Godzilla wins in the Japanese ending of *KG vs. G*" myth printed once more. That has to be my favorite *Godzilla* untruth. I remember the first time I heard it, though I can't remember where exactly. Famous Monsters? I wondered if I'd ever be able to see the Japanese ending, what it must be like, and so forth. When I got a copy of the Japanese version I was elated; when it ended the same, I was really pissed. But that's life for you.

To answer Whit Fisher's question, yes there was a Modura fridge magnet here, but that was "last year's model". The Japanese are very "here today, gone tomorrow". The beach towel did exist also. I should know; I dry my body with one, much to my wife's irritation. About the lyrics to the "Mothra Song", Shiro Honda gave a copy of the Japanese lyrics to an Indonesian college student who was studying at Tokyo University at the time. He translated the lyrics into Indonesian. Unfortunately the original Japanese lyrics have been





lost but the jist of the song is "Mothra please hurry and save us...return us to peace." On the CD single release of the Cosmos version new Japanese words have been added to lengthen the song. Also, include me in the "Mothra is a female" camp as well.

Best to you and G-FORCE.

Norman England
Osaka, Japan

Thanks, Norman, on behalf of Whit Fisher for the info on Mothra. I also want readers to know that you are the first recipient of our honorary title "G-FAN OF THE MONTH". Upon reading that Whit was a big Mothra fan, Norman took it upon himself to cull his extensive CD collection and put together an entire cassette of Mothra music. That's the epitome of the generous spirit I've found in many of the G-fans I've come into contact with over the past year. Norman, you are a neat guy!

Printing the ending of a film is always a tough call. I know Fory Ackerman usually wouldn't do it in Famous Monsters of Pitmanland. In the case of Godzilla vs Mechagodzilla I feel it was justified on many grounds. First, the movie had already started its public release. As you know, Kaiju Review printed the ending even before the movie had hit Japanese theaters. Second, many G-FORCE readers won't get a chance to see the film for months or even years. Had

the film been due for stateside release in the foreseeable future, I would have thought twice about printing the ending. Third, my contact with G-fans here in North America has convinced me that although most would love to sit through the premiere of a new G-film and have no inkling of what was going to happen, that's an unrealistic dream. We western otaku have made the trade-off and we've opted for up-to-date information over surprise. Indeed, Gary Rhodes wrote me an emergency letter because his issue # 7 had a blank on page three. He couldn't wait to read the end of Robert's article. And Paul Roche wrote: "Robert's article is a blessing because everyone wants to know about the film in detail. I applaud him for his outstanding job."

If there was an air of superiority about the article, don't blame Robert. He actually went to the trouble and expense of sending the report from Tokyo while he was there and I rewrote it into article format. Hence the byline "reported by Robert Biondi" and not "by Robert Biondi". And I guess the "superiority" issue can cut both ways. I feel fans in the west shouldn't have information withheld from them just because they can't afford to go to Japan to see the film.

Sorry to run on and on, but you raised an important point and I'm glad to have had the opportunity to clarify. As for the reader's poll results, I think one flaw in the methodology was to force stark choices by allowing only one vote per category. Our second

poll (coming next issue) will allocate many votes to be spread out as the participant wishes. Something like, given ten votes for best enemy monster, casting four for Ghidra, two for Biollante, one for Gigan, and oh, say three for Titanosaurus. That will allow for more precise expression of opinion I think.

Thanks for writing, Norman, and do keep us all up to date on what's happening in Osaka. - J. D.

Dear J. D.,

I would first like to both congratulate you on issue # 7 of G-FORCE and thank you for the tasteful way you presented my submissions in this fine publication. With contributions and artwork by the likes of Robert Biondi, Wil Glass, Paul Roche, and yourself (to name but a few), plus regular features like Godzilla Tails, Monster of the Month and Godzilla Movie Mini-Reviews, G-FORCE has proved itself as a publication of consistent quality enjoyable to every member of the Society. I foresee nothing but growth in the future. Also, I would not be concerned with Toho or Henry Saperstein's lack of enthusiasm towards the Society. There is no law preventing fans of any subject from communicating or meeting with each other, as long as any subscription/membership fees cover operating costs then nothing can be said. Besides, as our society grows you will see how fast attitudes can change. Remember, as fans of this "hobby" and consumers of related items, Toho needs us.

As the contributors to G-FORCE have shown, we don't need them.

I would also like to add to the information provided by Gary Rhodes in regards to the Godzilla video games soon to be released. Information from Nintendo of America, Inc. sets a June/July 1994 release date for its Super NES "Super Godzilla" title. An action/simulation game following along the lines of the "Godzilla II: War of the Monsters" game previously released for the NES. Currently the game has been released in Japan for the Super Famicom (the Japanese equivalent of Super NES), along with a soundtrack CD of the game music. Unfortunately, unless you have an adapter or make physical alterations to your Super NES, the Super Famicom version cannot be played.

Also, information from Turbo Technologies, Inc., software suppliers for the TurboGrafx 16 system, has announced a March 1994 release date for their CD-Rom game entitled "Godzilla". This game is reported to be an updated version of the original Godzilla game released for NES, but as the game has yet to be released in Japan, information at this time is limited.

I'm looking forward to the next issue.

Respectfully,

John Rocco Roberto
Brooklyn, NY

If only all these manufacturers could keep to their promised release dates, there would be far fewer frustrated G-fans out here. Hopefully all Godzilla games will be released to the west, sooner rather than later. The graphics on the newer ones look like it's the closest thing yet to directing your own Godzilla movie.

I agree that we don't NEED any official help to put out a good fanzine, John. However, I hope you're right about attitudes changing because I'd like to have Toho's full cooperation. It would make G-FORCE even better.

In the meantime, thanks to you and other talented volunteers, I'm optimistic your prediction of growth and good things to come for the Godzilla Society will be borne out. - J. D.

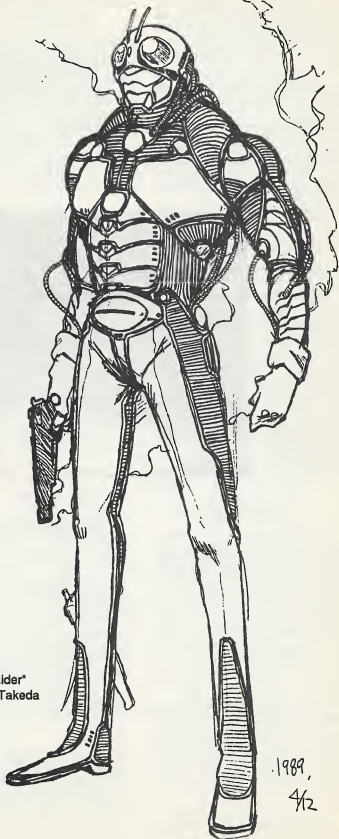
Dear Mr. J. D.,

Happy New Year! I've heard some news to share with you. Work on the U.S. Godzilla has begun, with the screenplay being written by the screenwriter of Disney's *Aladdin*. Also, Toho has decided to film "Godzilla 6" in Japan to be released for winter, 1994. I heard that King Kong ("the king of western monsters") or Gamera ("the champion of the Dai-ichi monster league") will fight Godzilla in the next Japanese film. For your information, Toei Co. has decided to film *Nostradamus: Horrifying Revelation, Traveller to the Unknown* (starring Tomokazu (Sayonara Jupiter) Miura), and *Nobunaga: the Legend of Dragon's Star* (screenplay by Kazuki Omori).

I have ten copies of the official programme for *Godzilla vs Mechagodzilla*, each stamped with the official commemorative stamp. The large size booklet is 32 pages with 153 full color photos. I'm making these programmes available to you and those of your friends who want them. (Send \$15.00 to Hikari c/o G-FORCE if you're interested; first come, first served. - J.)

I recently watched *Gigantis the Fire Monster*, *The Deadly Mantis*, and *Frankenstein Meets the Space Monster*. I think *Gigantis* is very interesting because of the strange ideas inserted by the American distributor. For example the newsreel footage and part of *The Unknown Island* was inserted into the movie.

I enjoyed *Frankenstein Meets the Space Monster*. I think of this movie as a "TV-dinner Movie" of the



"Blue Rider"
by Hikari Takeda

space age because it is packed with ideas: Frankenstein robot style, rocket men, woman and man from unknown space, U.F.O., Bikini Girls and exaggerated Space Monster! It's a very "greedy" film. Just for your information, Japanese otaku people call this type of film "Baka-eiga". The word "baka" has bad connotations (like "stupid") and also "charming outrageous jerk" connotations.

I think *The Deadly Mantis* is one of the most interesting American monster movies I have ever watched, except for *King Kong* (1933) and Ray Harryhausen's films.

"Godzillacon" is a very good idea! I think this convention could turn out to be an epochal event for otaku in this world. I've got a good suggestion; that is, inviting handicapped children and persons. Of course this plan involves volunteer workers' cooperation. I think American otaku would have a high opinion of this suggestion. Nothing is better than a present for children.

You shouldn't drop "of North America" from the name of the Godzilla Society because it's been an "International Godzilla Society" from the very start. American otaku should encourage the development of a world network with many Godzilla Societies (for example, G.S. of Europe, G.S. of U.K., G.S. of Korea, etc.) The head office of the "International Godzilla Society" is in Steinbach, and every year you could publish a book called "United Nations of Otaku". If you like the idea, let me know!

Sincerely, your

friend,

Hikari Takeda
Okegawa City, Japan

I very much like your grand ideas, Hikari. It seems to me that Godzilla is a phenomenon that unites a large number of young men (and of course, children) without regard to culture or international boundaries. I can very easily see, as we grow in numbers, that our fraternity could develop into an organization with an international charitable aspect to it. I think this is something all of us could keep in mind; with numbers come strength, and not just the strength to have a good time. Also the strength to do some good in the world. With Tah's help, perhaps the Japanese (and other) governments', and even corporate sponsorship, we might be able to accomplish some important things in the future.

Hikari's letter also included a good analysis of Godzilla vs Mechagodzilla which I will include along with the filmbook of G vs MG next issue. Meanwhile, thank you for the latest news, Hikari-san, although it is my fervent hope that Godzilla and Gamera never meet. To me, they don't belong in the same universe. - J. D.

J.D.,

Any new news on Gamers? (See letter above. - J.) I just read in *Fangoria* # 130 that the U.S. Godzilla film was pushed back to summer, 1995, so what I heard

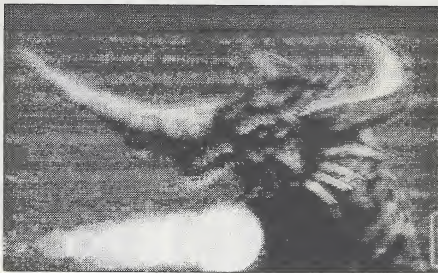
a couple of months ago is true.

I got a copy of the Super Godzilla Super Famicon game. It's really neat. The roars sound awesome; they use the actual roars from the movies. There's a picture of Bagan in the instruction book. Apparently it's the last monster you have to fight. The monsters that are pictured that you have to fight are in this order: King Ghidorah, Mechagodzilla, Biollante, Battra, Mecha-King Ghidorah, and Bagan. I don't know if there are any more because I can't get past Ghidorah. I can't figure out how to use Godzilla's ray! So anybody out there who knows how to do it, please let me know.

Long live G!

Gary Rhodes
Manassas, VA

The release date of the U.S. Godzilla film still hasn't been set, as far as I know. Sources in Japan still



Super Godzilla's Bagan - Photo by Fred Piccolo

say early 1995 so I still think everyone's playing a guessing game.

From the sound of the next letter, maybe its author can help you put Gady's ray into action on your Super Godzilla game. - J. D.

Hi J. D.,

I'm enclosing a couple of things you might be interested in. First, a couple of pictures from the new Super Godzilla game. As you can see, Godzilla can become super powered with new powers. The other picture is Bagan, the super monster. A good game, but pregame pictures had a better looking Godzilla.

Second is a picture I made years ago and found again as my interest in Godzilla has resurfaced.

I enjoyed your newsletter very much and can't wait to catch up with your back issues. Thanks for the time and effort. Good luck and God bless.

Fred Piccolo
Rochester, NY

As you might have read in the preceding letter, Fred, you'd make at least one other G-fan very happy if you sent in some Super Godzilla playing tips for next issue. Your artwork (on page 6) is great and I hope you'll submit more. As G-FORCE expands, we'll have more room for fan art and you show a real talent that I'd be happy to devote some space to. Take care. - J. D.

Dear J. D.,

G-FORCE keeps getting better and better. For your next poll, it would be interesting to know how many readers have seen Japanese versions of any of the Godzilla movies. Also, when was the last time anyone saw a Godzilla movie in a theatre? I suspect that most of the younger readers never have. You should also include some questions concerning G-FORCE: favorite article, artist, what there should be more or less of, and so on.

Perhaps with your increasing Japanese connections, it may be possible to get some ads from Japan for Godzilla merchandise.

Did you know that Godzilla is featured regularly on two of the most popular TV sitcoms in the U.S.? I'll let you know which later.

Sincerely yours,

Tom Miller
Milford, NJ

Thank you for your good suggestions for our next poll, Tom. They'll definitely be included.

*I don't watch too much TV (especially since getting involved with G-FORCE!) but I think I've noticed a Godzilla figure hanging around the set of *Roseanne*. As far as the other, I don't have access, so don't keep us in suspense too long.*

As I said elsewhere, I hope that U.S. importers will start to advertise in G-FORCE. Not only will a lot of starving fans finally be able to get their hands on some G-goods, but competing advertisements might serve to bring down the same-

times exorbitant prices we western otaku must put up with. - J. D.

Dear J. D.,

I'm happy to say that I am a new fan member of G-FORCE and a longtime fan of Godzilla. I've been a Godzilla fan since I was seven years old, first being introduced to him while watching *Destroy All Monsters*. That was more than ten years ago and I've kept up with Godzilla since. I really respect what you are doing because I thought Godzilla fans were rare in the U.S.

Along with this letter, I am sending a couple of my drawings of Godzilla. I am sitting here typing this letter watching *Boy Meets World*, a TV sitcom, and they mention a movie called "Godzilla Goes to College" and that he scarfs (eats) U.C.L.A. That's great timing!

I am seeing a lot of Godzilla around, and that's great. Just the other day I bought this new Godzilla figure from Bandai. I even saw the Animaniacs cartoon mentioned in issue # 7 when Godzilla is shown on TV destroying a city. I live in Stamford, CT, which is very close to New York City. There isn't anything you can't find there.

I can obtain a lot of information on Godzilla and I know a lot about him. For example, after *Godzilla vs the Cosmic Monster*, two sequels were announced, *Space Godzilla* and *Godzilla vs the Devil*, but neither was filmed. If I get more info on Godzilla, I'll write.

Oh, by the way, Godzilla isn't green. He's grey-

brown. Thanks and good luck!

Sincerely,

Danny Efkarpidis
Stamford, CT

That he is, Danny! But you can't repeat it too many times, because even the folks at Toho color him green from time to time (such as on the poster for Mechagodzilla no Gyakushu in 1975). - J. D.

Dear J. D.,

Compliments on the fine job you did on issue # 7. I was looking back to issue # 1 and realized how much we have grown. Quite a change from when the four of us would sit in your basement wondering if we were the only surviving Godzilla fans outside Japan!

I don't think people realize how time consuming putting together a newsletter can be. As for your scanning abilities, they give the newsletter a professional look, so tell Dan Reed to settle down. (We founding members stick together.)

The story by Ron Murillo was interesting but I wonder if Ron knows that T. rex and Raptors are measured in feet whereas Godzilla is 100 meters tall?

I liked your top ten Godzilla entrances, although I would have rated the *Biolante* entrance ahead of the one in *King Kong vs.* The music, the volcano erupting, and Godzilla's black, glaring eyes made for a very intense scene.

I'm surprised Paul Roche isn't working as some large publication with the great skill he has as an artist. (Thanks again for the shirt Paul.)

After looking at the new Rodan, I decided I prefer the original look (1956). That one's far more menacing. I expect to shed a tear when I see him die in the new movie; he is my second fave after the King.

It is quite obvious Henry Saperstein has no vision for Godzilla, and as for giving him respect...not likely. Perhaps a pink slip would be more beneficial to us fans in North America.

Well my friend, that just about covers it for now. Take care and keep up the great work.

Sincerely,

Rob Spencer
Headingly, MB

We have indeed come a long way, Rob. Your letter reminds me to remind everyone else what it's all about: namely friendship. Our local G.S.N.A. chapter came together after we all met as strangers, one by one, because I had offered some Godzilla stuff for sale at a comic and collectibles show. Now, after many shared movies, pizzas, and good times at each other's houses, we are four good friends. That, coupled with the many new friendships I've started via mail through G-FORCE, has made all the work in publishing this "rag" more than worth it. Thanks, guys. - J. D.

J. D.,

I want to clear up a few things about which Paul Roche commented in issue # 7. He wrote that I had said *Ghidrah* the *Thres Headed Monster* was a better film than *Godzilla vs the Thing*. I never wrote that in the review. I said *Godzilla vs the Thing* was one of the best in the series and gave it **** compared to ***1/2 for *Ghidrah*. *Godzilla vs the Thing* is a far superior film.

Stating that *Godzilla* is 400 feet tall was my mistake. In *Godzilla King of the Monsters* it was said *Godzilla* was 400 feet tall. Leave it to the American producers and writers to screw it up. In the review of *King Kong vs Godzilla* I said there were two different endings. I had always thought that until I bought the

Japanese version. Unfortunately, the ending was exactly like in the U.S. version.

Ken Beckelmann
Wheaton, IL

Don't worry about it, Ken. I'll bet every G-fan in the west bought that "Godzilla wins" story, even though when you think about it, it would not have been a plausible ending for the film. Also, what with Godzilla topping 100 meters since 1992, he's almost made it to the 400 foot mark.

Judging from the feedback you receive on your reviews, Ken, I'd say they're one of the most well-read and enjoyed features. Thanks very much for your good work, and I'll bet everyone is wondering what you'll tackle next, now that you've covered the first nineteen G-flix. (I won't tell!) - J. D.

Dear J. D.,

Until subscribing to G-FORCE, I thought I was the only thirty year old in the U. S. who was still as big a fan of *Godzilla* as I was when I was twelve. Thankfully, I was wrong, as your publication has proved.

The question I wanted to ask was in regards to another reader's letter which stated the high prices of *Godzilla* models. I enjoy collecting *Godzilla* memorabilia and I'm willing to pay a good price for a good product, but even I can't plunk down \$100 for these things. The prices seem very arbitrary to me. Why is a "dancing" *Godzilla* \$125 and a 30th anniversary *Godzilla* \$230? If there is such a demand for these things, why are they collecting dust in every comic book and hobby shop I've seen from New York to California? The inherent value of the vinyl must be around eight cents and you have to put in a lot of hours to assemble it. So I ask, why are these models so outrageously expensive and do you know of any way to get them at a better price?

Thanks for putting out one of the few publications that I actually look forward to receiving every other month.

Sincerely,

Gregg Victor
Chicago, IL

*Your question is one I'll bet is asked (in anguish) all over the country. The prices charged for *Godzilla* models at times seem unfair to the point of robbery. I think I can give you part of the answer, and perhaps a dealer will write in and give you the rest.*

First, there's foreign exchange. When I first visited Japan in 1977, the rate was 276 yen to the U.S. dollar. Now it's about 115 to the buck. That alone has more than doubled prices for foreign consumers of Japanese goods.

Second, there's distribution. These items are probably imported, not in huge shipments, but by mail or by small quantities. This raises their unit cost immensely.

Finally, there's simple economics. The demand may be fairly small, but the supply is even smaller. Thus, dealers may feel justified in making large markups.

Hopefully, vendors of reasonably priced goods may start to advertise in G-FORCE, widening our options. And now that we G-fans are organizing and gaining visibility, maybe retailers will feel more secure about importing larger quantities. I have also been exploring the possibility of establishing a marketing arm of the G.S.N.A. to bring goods into North America. But this seems to be a very slow and laborious process, and if private importers show they can do the job fairly, I'd be happy to leave them with it. - J. D.

J. D.,

I just finished reading issue # 7 of G-FORCE. Needless to say I was taken back by your compellingly loud headline. What a great front page that made!

As always, I was impressed by Robert Biondi's informed commentary. I am curious about the mention he makes of an appearance of *Mothra*, *Battra* and *Mecha-King Ghidora* in the new film. Is this a typo, or is he referring to footage from those movies, rather than footage of the kaiju themselves? I don't remember seeing *Mothra* and *Battra* in the new movie.

Mr. Biondi has proved himself the master of understatement when he simply refers to Ifukube's score as "good". The music (which actually plays a role in the plot of the movie), is by far the greatest work the maestro has done in the current series. It recalls, and joins the ranks of the best work he has done in his career.

I really enjoy your "Godzilla Tails" feature. I think giving fans a place to share their *Godzilla* visions with other fans is just about the single most original thing about your newsletter. And who knows? We may be witnessing the birth of future directors, authors, and screenwriters.

The reader's poll results were very interesting. I think it would have been neat if you had used your computer to make some charts and graphs to go with this article. Sort of break up the text a little.

I liked your article "Oh! It's *Godzilla*!". It's always interesting to read someone else's opinion about something you like. I was glad to see *Godzilla vs the Thing* made the number one spot on your "top ten list".

My one complaint about G-FORCE # 7 was a serious omission you made in an otherwise fantastic article about the shooting of *Godzilla vs King Ghidora*. You forgot to credit anyone for the writing or the art. I'm sure you must be all red faced about this. Please don't forget to assign credit where credit is due. I can only imagine that this was in fact your own work and that you were too modest to take credit for it.

I think Paul Roche's artwork is awesome! His back cover was great! How about doing *Godzilla '64 vs Frankenstein* next, Paul? I understand Paul is an accomplished kit builder. I wonder if he plans on scratch building a three dimensional version of *Bontaa*.

I'm proud to be in such good company as yours, J. D. as we help to provide a focus for kaiju fandom around the globe. We are continuing a great tradition started by such zines as "Japanese Giants" and "Japanese Fantasy Film Journal". I don't think either of us is anywhere near that class yet, but we're working on it! It's important that we take a long term view of what we are trying to accomplish in order to provide the greatest payback for those who have supported us this far.

I know you share my enthusiasm for this subject. J. D. Thanks for your friendship.

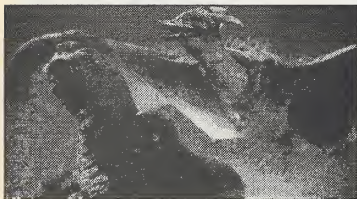
Dan Reed
New York, NY

Thank you, Dan, for your thoughtful comments. I agree that it's important to credit the work of contributors (especially if you want them to continue being contributors!). The "Filming *Godzilla vs King Ghidora*" art you referred to was scanned out of a small Japanese book. It was unsigned on the page and the book's art credit was, to the best of my limited Japanese, incomplete. The text was by me but I don't want to credit every separate piece of writing I do for G-FORCE. If you're curious, it's safe to say that any uncredited writing is done by yours truly.

As mentioned elsewhere in this letters column, Robert Biondi's report on G vs MG was sent

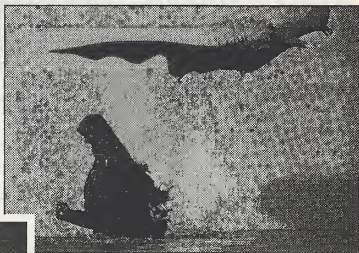
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Godzilla vs Mechagodzilla '94

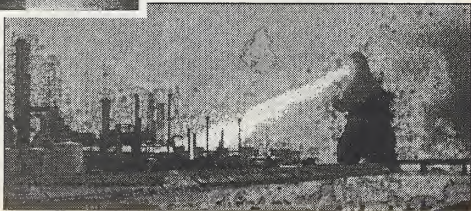


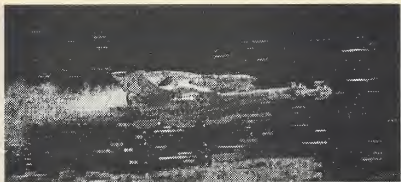
Several key shots were specifically designed to celebrate famous scenes in past G-films. *Above*: Rodan crashing into Godzilla recalls the same tactic used in *Ghidrah the Three Headed Monster* (1965). *Right*: Godzilla's attack on the oil refinery brings to mind a similar scene in *Godzilla vs the Thing* (1964).

It opened across Japan on December 11, 1993 and immediately began drawing rave reviews from fans lined up for multiple viewings. *Godzilla vs Mechagodzilla* is the biggest, boldest, and most expensive Godzilla movie ever made, jam-packed with kaiju battles and mayhem to a degree unprecedented in previous entries in the series. To ease your wait for next issue's full scale coverage, here's a scrapbook-style montage of key scenes.



Above left: Closeup of the new Rodan shows differences in styling from the original: three horns instead of two, spines on the neck, and a long, reptilian tail to replace the old fan-like telson. *Above*: Rodan's supersonic speed causes geysers to erupt from the ocean as it makes a low pass over the newly appeared Godzilla.

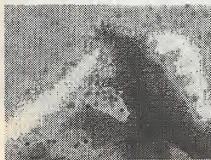


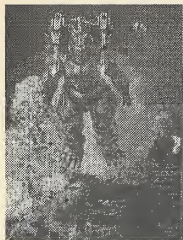


Left: High flying Garuda streaks through the night sky over Tokyo. *Below left:* The suitmation Baby Godzilla is a definite improvement over Minilla. *Below:* Godzilla launches a spectacular attack on Kyoto, a city which had escaped devastation in World War II and, until now, from Toho monsters.

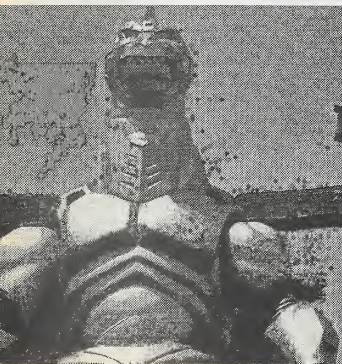
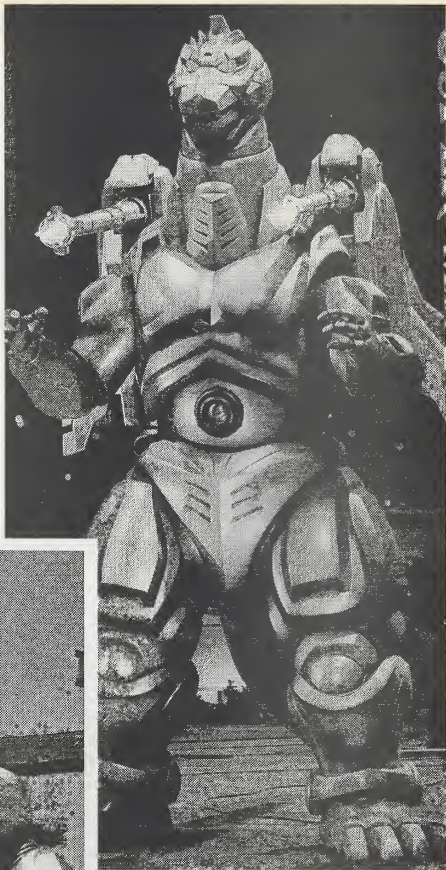


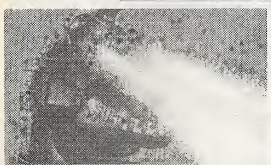
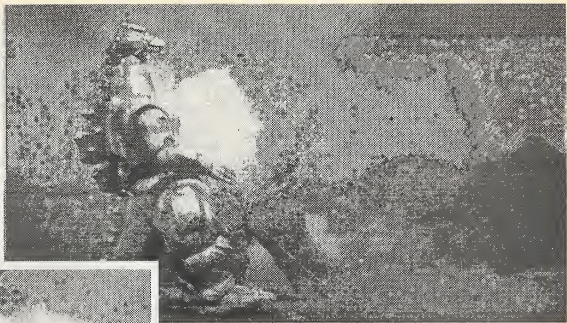
Left: The new suitmation Godzilla can raise and lower its head, enabling it to look up or down independent of body movement.





Above and right: Super Mechagodzilla equipped with Garuda flight pack comes in for a landing at Makuhari. Below: Mechagodzilla emerges from its silo and prepares to embark on its maiden flight. The equipment and machinery surrounding MG is phenomenally detailed.





Top right: Having blown its own circuits, Mechagozilla is susceptible to Godzilla's counterattack at the finale of their first encounter. *Above:* MG employs his eye beam laser cannons. *Below:* Godzilla revives after he becomes the recipient of Rodan's life force. *Right:* Mechagodzilla feels the heat of Godzilla's new, improved, ultra powerful atomic ray.





Godzilla Tails

Our readers create the plots for
kaiju eiga they'd like to see.



Godzilla vs Gigan

by Kelly Philippsen

The year is 2001. Godzilla has disappeared from the face of the Earth since his battle with Mechagodzilla. NASA has discovered a new planet they believe could support life; they have named it Space Hunter M. NASA continually broadcasts a standard greeting message on all frequencies toward Space Hunter M.

The silence of the NASA monitoring station is broken by the wail of a warning siren announcing the presence of an object entering the Earth's atmosphere at incredible speed. NASA projects that the object will splash down in the sea near Japan.

The damaged spaceship hurtles toward the ocean, landing with a huge splash. A hatch on the side of the ship opens and a man dressed in an orange uniform jumps out into the water, swimming away from the ship. It suddenly explodes, scattering debris all across the ocean surface.

The nearest ship deploys a raft and picks up the alien. The alien is brought to the Japan Self Defence Force's emergency meeting room where he explains that the signal to Space Hunter M must stop because the space monster Gigan might detect the signal and come to Earth. Such an occurrence has already taken place on Space Hunter M.

Gigan is an ancient monster created by an un-

known race for use as a weapon. Having become powerful enough to easily defeat organic monsters, the ancient race added mechanical powers and created Gigan as the ultimate monster, capable of surviving in deep space. However, Gigan's organic brain took over the computer control and used his newfound powers to destroy his creators. Gigan now roams the universe

destroying any planet it happens upon, and NASA's foolish action may have attracted Gigan and sealed the fate of the Earth. The J.S.D.F. contacts the U.N. and the formation of a new space defence program is initiated.

The satellite scanning the space around Earth detects the approach of the dreaded space monster Gigan. As Gigan nears Earth, it is met by a barrage of lasers and missiles. Gigan swiftly dispatches the Earth's orbital defence force with blows from his deadly clawed hands, chest saw, and eye beam, then continues his decent toward Earth.



Gigan '94
by Matthew Masianka

Gigan lands in Tokyo and utterly obliterates anything in his path, his only opposition the J.S.D.F. maser tank squads. Suddenly a fierce ray of radioactive flame hits Gigan, knocking him back into a partially demolished building. As the building collapses to the ground, Gigan smashes through the rubble and comes face to face with Godzilla, and also a slightly taller and sinuier Godzilla with longer fangs, curving spiked claws on its heels, and spiny twisting dorsal fins.

Gigan lashes out with his long curved claw and

slices Godzilla's side. The younger Godzilla, named Ultrazilla by the U.N., scales the side of a skyscraper, firing bright orange balls surrounded by spiralling blue fire at Gigan. Gigan throws Godzilla into a building and flies toward Ultrazilla. Gigan fires his eye beam, knocking Ultrazilla off the skyscraper and onto the street.

Godzilla blasts Gigan with his ray and Gigan falls onto a parking complex, causing the cars within to explode. Gigan soars again into the air followed by numerous rays which miss their target. Gigan then flies over Godzilla and Ultrazilla, firing his eye beam from the relative safety of the sky.

Gigan swoops down in an attempt to impale his assailants with his deadly spiked arms. Once within range, Godzilla irradiates himself and knocks Gigan to the ground. Ultrazilla hits Gigan with a swipe of his spiked tail, knocking him back. Gigan regains his footing and using his chest saw charges Ultrazilla, gashing his chest and throwing him back in the process.

Ultrazilla joins Godzilla and together they hit Gigan with both their rays simultaneously. Gigan cries out in pain and starts to flash. The mechanical parts of his body overload and blow up, ripping Gigan apart. Gigan falls to the ground with one last cry and dies. Godzilla and Ultrazilla, both badly injured, turn back to the ocean and disappear beneath the waves.

The End

DREAMS BECOME REALITY IN G-FORCE !!!

Do your dreams feature Godzilla? Do you daydream about the King of the Monsters while in school, at work, or while driving the car? When your wife starts talking about all the jobs that need doing around the house, do you tune her out and fantasize about visiting Monster Island?

Well don't keep all those kaiju storylines to yourself! Write them down and send them in to G-FORCE! Every issue we print the most interesting fan submissions in our "Godzilla Tails" section. And who knows, maybe the boys from Toho will read your story and make it into their next kaiju eiga! Don't delay, write today!

Godzilla vs Supra

by Matthew Maslanka

A year has passed since Godzilla disappeared into the Pacific. The mysterious destruction of a Russian Typhoon class submarine in the Bering Sea raises suspicions that Godzilla may be active once more. At G-Force Headquarters a new fleet is being assembled using the twenty third century technology obtained by study of the Mecha-King Ghidora. The new G-Force is headed by the most advanced super fortress ever, the Super-X III.

While in space, G-Force's experimental attack space shuttle Star-X witnesses a mysterious and enormous U.F.O. launch a large object from its cargo bay. The object falls to Earth; telemetry predicts a splash-down in the South Pacific. An inexplicable surge is then felt in the Pacific, the giant shock wave hitting Godzilla and prompting him to head south. G-Force, now tracking Godzilla, decides this to be an opportune time to attack. The fleet encounters Godzilla as he lands on Honshu. The barrage is headed by Super-X III, armed with its aura lightning beam, a powerful laser superior to its predecessor, the Thunderbeam.

Meanwhile, scientists arriving at the site of the U.F.O. cargo "splash-down" discover a previously unknown island. Going ashore and making their way inland, the scientists come upon a large cave where they are startled by the appearance of a holographic projection, complete with telepathic narration. The hologram reveals that in the core of the island is a creature, a weapon of the future, placed there to deny the evil rebels who created it access to its destructive power. Although they know better, the scientists cannot overcome their curiosity; they proceed into the cave and down its labyrinth tunnels.

Their entry into a huge underground chamber through electronic airlock doors causes banks of lights to flash on. As the sound of machinery humming to life intensifies in the background, a huge silvery capsule is revealed in the centre of the chamber. The scientists are awed by the strange machinery, so engrossed that they remain unaware that the temperature in the chamber is increasing rapidly. Their unauthorized entry into the chamber has activated their rescusion equipment! To a man, they suddenly realize their plight, as the huge capsule begins to glow and then to flash. They scream and run, but it's too late. The entire island explodes in a fiery cataclysm. Supra is reborn!

Meanwhile, Godzilla has been diverted from Japan by the Yamato II attack submarine. He emerges on one of the southern islands near Okinawa just as a storm hits the area. Lightning strikes the giant beast, and he draws power from it, possibly due to some sort



Godzilla vs Supra
by Matthew Masianka

of nuclear magnetism in his blood cells.

G-Force is alarmed to hear that a JAL 747 has been destroyed by "a huge creature with bat-like wings and a long tail." A squadron of F18s is sent to the area, accompanied by the Super-X III. Meanwhile Supra, moving at awesome speed, has spotted Godzilla in the Osumi Strait and swoops in to engage him. A clash of titans commences. The two trade blows and fire their energy beams at one another. Then Super-X III joins the fight, firing missiles and maser beams at each of the battling behemoths in turn. The battle rages until a force beam from the sky narrowly misses the fast moving Supra. The demon from the future zooms upward toward the source of the beam. Super-X returns to base, badly damaged, while Godzilla continues northward along the Japanese coast.

In orbit, Supra battles the Star-X as their energy beams light up the cosmos. Supra destroys the U.N.'s craft and returns to Earth. By this time, Godzilla has destroyed the Seto Bridge and come ashore at Atami. He demolishes the squad of maser tanks that confronts him when suddenly the sky lights up. Supra attacks! As the two grapple, Godzilla releases an enormous energy pulse from the stored up lightning power he has. Supra falls back near death as Godzilla moves on northward.

Supra is retrieved by G-Force and a plan is formulated to fuse Supra with Super-X III, resulting in the ultimate super jet! Godzilla enters Tokyo and rambages through the city, turning it into flaming ruins. In

Tokyo Bay he wipes out an entire armada of battleships. Suddenly, a huge shadow falls over Godzilla and he looks skyward to see Cyber-Supra zooming in for the kill.

Supra's weapons are so advanced and his beams so strong that Godzilla begins to falter. He can't strike back because the Cyber-beast's speed has been boosted to the point where he can easily evade Godzilla's ray. He hits Godzilla with an energy blast in the chest which knocks Godzilla over backward. Supra swoops in for the killing strike but Godzilla suddenly regains his footing and hits Supra with an enormous blast of radioactive heat. Supra is stunned and Godzilla presses his attack, knocking a building onto the future beast. Supra tries to retreat into the sky, but Godzilla, combining the powers he has absorbed from Supra, the aura lightning and the forces of the sky, begins to surge with power. He rockets himself after Cyber-Supra: Godzilla flies once more!!

Godzilla battles Supra in the sky as the two hit each other with their strongest beams. Godzilla finally hits Supra with all his might, but Supra opens up a compartment in his chest plate revealing a huge laser cannon. He blasts Godzilla with a last ditch ultimate beam and sends Godzilla plummeting into the icy depths of the sea. Due to massive damage incurred in battle, Cyber-Supra crashes into the ocean and starts to sink.

The End

Time Disaster

by Kelly Phillipsen

1992: The evil duo of Wilson and Gurenchiko have revived King Ghidora in hopes of destroying Japan, but now as they stare into the eyes of Godzilla, it is they that face death. Godzilla lashes out with his ray and the ship explodes, but unbeknownst to all, Wilson and Gurenchiko had left long before, leaving robotic doubles in their places.

1993: Mothra circles Godzilla, sprinkling her gold scales, preventing Godzilla from using his deadly atomic ray. Battra flies in circles overhead firing her burning eye beams. Godzilla falters and hits the ground with a crash. Battra and Mothra swoop in, gripping him tightly and dropping him into the ocean with a huge splash. Concealed below the surface in their time ship, Wilson and Gurenchiko laugh.

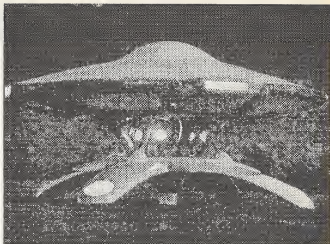
1994: Godzilla and Mechagodzilla clash violently lashing out with missiles, rays, and flames. Back at the G-Force base, Wilson and Gurenchiko teleport in and, knocking out the guards on duty, they search for files. Finally finding what they were seeking, the two exit in a blinding flash of light.

FUTURE: Wilson and Gurenchiko arrive at their secret base where the Monster Island control centre would have been. An old man, clearly Wilson and Gurenchiko's superior, strides up to the ship and asks, "Is the mission a success?"

"Yes sir, Mr. Tatsuo," they reply.

Tatsuo pulls out a laser and disintegrates the two, then takes the case they were carrying. He steps into a hovering limousine and flies away. Landing at another even more secret base, he meets up with his partner Yori and their plan is finally revealed. They have planned to clone the monsters Godzilla has encountered over the recent past, with the exception of King Ghidora. (Travelling back to the same time twice would tip off the Time Police to their activity.)

Some time later, Yori and Tatsuo step into the cloning room to see for themselves the cloning operation in progress. They are met by a lab technician who reports that everything is well. Mothra is ready to emerge from its cocoon, Battra has already changed into adult form, Godzilla is full grown, and construction of Mechagodzilla is almost complete. Finally, Yori and Tatsuo take their places piloting Mechagodzilla and lead the clone Godzilla, Mothra, and Battra through the time portal. The clones look exactly like the real mon-



sters except for their glowing yellow eyes, a product of brainwashing.

1995: The clone team arrives in the center of Tokyo smashing everything in sight. From the bottom of the sea Godzilla turns and swims toward Tokyo. Elsewhere, Battra bursts forth from the ocean, soaring into the sky and joining Mothra who has just returned from space. Battra, Mothra and Godzilla arrive in Tokyo just as the rebuilt Mechagodzilla flies into view.

The true monsters stomp into Tokyo, facing off with their evil clones. A vicious battle ensues and just as evil Mechagodzilla is about to destroy its U.N. counterpart, a suspiciously familiar lightning bolt strikes its arm, smashing the appendage into a million pieces. Yori and Tatsuo spin around to see the rebuilt Mecha-King Ghidora staring down at them. The images of Wilson and Gurenchiko appear on Yori and Tatsuo's viewscreen and they say that they expected a double-cross so they did a little cloning themselves.

Tatsuo, outraged, fires a ray at Mecha-King Ghidora which then unleashes its full power, ripping the evil Mechagodzilla to shreds. The clone monsters, dazed and confused, are easily dispatched by the real items. Their clones destroyed, the real monsters wander out of Tokyo and back into the sea or to Infant Island.

Wilson and Gurenchiko prepare to teleport back home when a flash stuns them and they appear in a Time Police jail cell. A robotic Time Policeman walks in and explains that the Time Police have been tracking them ever since they hooked up with Yori and Tatsuo. He offers to drop the charges against them if they become Time Enforcers piloting Mechaghidora. They accept the offer and a new day dawns for Wilson and Gurenchiko.

The End

MASTER MODELLER

In his own words, Robert "Bobzilla" Marshall tells the story of his award winning creation.



I'm a huge Godzilla fan and have been for a long time. Over the past few years I've collected about fifty vinyl and metal mini Godzilla models, but I needed one special model to really complete my collection: the Kaiyodo Big Guy Godzilla. As might be expected, this is a very expensive piece.

After searching for years, I finally found a gentleman in California who had one. I ordered it in June for the low price of \$1400 and four weeks later, I had the model in my living room. I wanted to complete it in time to compete in a model show to be held in New Jersey on October 29, 1993.

Before I could begin the painstaking task, I needed to figure out what sort of adhesive would hold this model together. A friend had told me about a two part epoxy used for rubber and heavy plastics. Once the two components are mixed, it sets in only two to three minutes.


I cut all the excess molding away and started building, first the legs and feet and then the upper half. Joining the thighs to the torso was extremely difficult and I needed three peoples' help to get the right fit. The first of three stages was completed.

Now that the Big G was in one piece, it was time to mold in the seams and all the joints. This task I delegated to Dick Studenich, a good friend of mine who is a great model builder and painter. Dick worked on the second stage for over two and a half months. This was the toughest part because of some large gaps in the joints.

The final stage was the painting. It took weeks to settle on just the right color. We finally selected a dark green lightened with lighter green highlights and a touch of gold on the dorsal fins. Finally, after four months of work the model was completed and ready for the show. Dick and I knew that this model would turn heads and have a good chance of winning some type of award.

The moment we got to the show, people really seemed to be gathering around to get a good look. We brought the model to the second floor where the judging was taking place. There were over 180 models entered in several categories, including sci-fi and horror. I registered the Big Guy in the "sci-fi figure" and "sci-fi diorama" categories. (Dick had made a base for the model so we were able to qualify for two categories.) The judging went on for three and a half hours.

The time finally came to announce the winners, horror first and then sci-fi. The figure category came first and to my surprise I was awarded second place. In the diorama category I received honorable mention. As this was my first show, I was very happy to win the awards, but just when I thought it was all over, they announced the "most popular" award. They chose my Big G the winner!

I feel the "most popular" award shows the popularity of Godzilla and that there are a lot of fans out there. I was also pleased to win the awards as a 40th birthday tribute to Godzilla. I thank my friend Dick Studenich for all his work, and thanks as well to Tom Scarneg and Barry Becker for their help transporting the model and keeping an eye on it. 



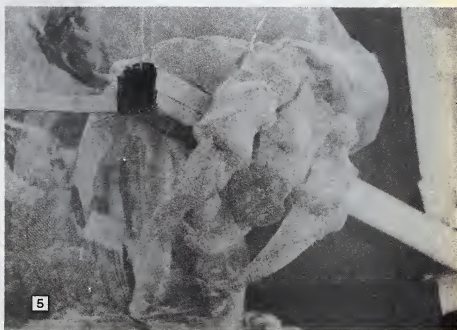
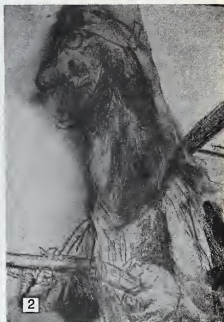
Under construction: with the model assembled and the joints puttied and sealed, the King of the Monsters is ready for painting.



Translated and reprinted with permission from the G-Project Bulletin, the Godzilla Shop in Kobe.

Masao Inoue: How to Make a Monster

Translation by Akiko Ono



Although it's probably the dream of every Godzilla fan to visit Toho Studios in Tokyo, a new mecca for G-fanatics has become available in Kobe (near Osaka). Last year, Mr. Kohei Yamazaki formed G-Project Co. Ltd. and opened his "Godzilla Shop and Museum", which has subsequently become a popular destination for seekers of Godzilla culture.

In order to provide an impressive greeting for visitors to the shop, Mr. Yamazaki commissioned a large model to be constructed for the entrance of the store. The services of the renowned sculptor and modeller Mr. Masao Inoue were secured, and he began work on the model on the fifth floor of the G-Building in August of last year.

Returning to his craft after an absence of several years, Mr. Inoue began his task by visualizing what sort of model to build. He settled on a serio-comic version of Godzilla and King Kong carrying a Japanese style sedan car. The final model would measure 1.7 meters by 3.4 meters.

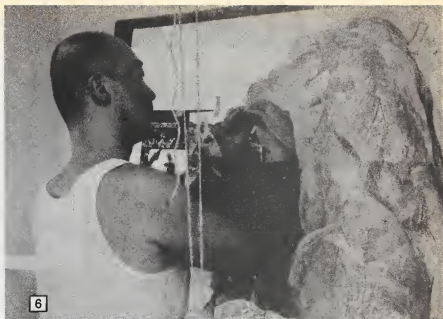
Mr. Inoue began by sketching his vision of the scene on paper. Then larger and larger versions of the sketch were produced, adding details along the way, until a final, full sized sketch resulted. (See pictures 1 and 2.)

Using the sketch as his guide, Mr. Inoue then began building the model out from the picture. The framework of the car was to be corrugated cardboard, held in place by staples and wire. Where necessary, corners were rounded and strength was added by the application of wire mesh over the cardboard. (Pictures 3 and 4.)

The body of Godzilla was formed out of the sturdy wire mesh as well. Painstaking cutting, trimming, and shaping saw the basic form of the beast take shape. (Picture 5 shows one of Godzilla's hands as it grips the pole of the sedan.)

The rough form of the head was molded next, again using staples to hold the mesh in place. (See picture 6.) The Godzilla version Mr. Inoue had decided to portray was the "Kingoji" of *King Kong vs. Godzilla*. He kept pictures of many views of the Kingoiji close at hand for ready reference. (Pictures 7 and 8.)

Over this wire framework will be glued a layer of gauze, then a covering of polyester. The result: an amazingly light yet surprisingly sturdy model, ready for application of the finishing details. The completion of Mr. Inoue's project will be shown in the next issue of G-FORCE.



THE KAIJU MODELS OF G-PROJECT



Samples of the fabulous models on display at the Godzilla Museum in Kobe: (above) Mosuogoji from *Godzilla vs. the Thing* (1964), (left) a famous scene from *King Kong vs. Godzilla* (1962), (opposite page top) subterranean Baragon from *Frankenstein Conquers the World* (1965), (middle) the original Rodan from *Rodan the Flying Monster* (1956), (bottom) Godzilla faces off with Gigan in a publicity still inspired scene (note telephone pole in G's mouth) from *Godzilla vs. Megalon* (1973).



Letters (continued from page 9)

As mentioned elsewhere in this letters column, Robert Biondi's report on *G vs MG* was sent direct from Japan. I'm sure he would have liked to elaborate on Akira Ifukube's music and many other topics, but submitting the story on time for it to reach the readers while still fresh was our top priority. You'll be pleased to know Robert will be giving *G vs MG* a full scale treatment next issue, as well as describing his visit to Toho Studios and other points of interest.

As for Mothra and Battra, perhaps their fleeting stock appearances are visible in the theatre presentation but not apparent in your video version. In either case, it's fair to say they played no significant role in *G vs MG*, right? - J. D.

J. D.,

I have just received two new Godzilla Bandai figures from the new movie: Fire Rodan and Baby Godzilla. I love the Rodan and the Baby G is surprisingly well done. (READERS - does anyone know of a good source for Bandai Godzilla figures? If so, please get in contact with me!)

I find that Video Search of Miami (305-279-9733) is a good source for G-movies. To my knowledge, they have all the English versions as well as subtitled versions of the ones that haven't been released in the U.S.

On to G-FORCE. I think each one is better than the one before, mainly because of reader involvement (Godzilla Tails, letters, creations, and submitted articles). These sections give the reader a chance to get involved and make the newsletter more fun for everyone. The G-FORCE readers' poll was fun because we got to see what other G-fans liked and disliked about our hero's history.

The information on *G vs MG* was very welcome and fun to read. My thanks goes to Paul Roche for the info on his super cool creation Bontaa. I am very excited about the translation of G-Project's Bulletin. Good luck on the next issue of G-FORCE.

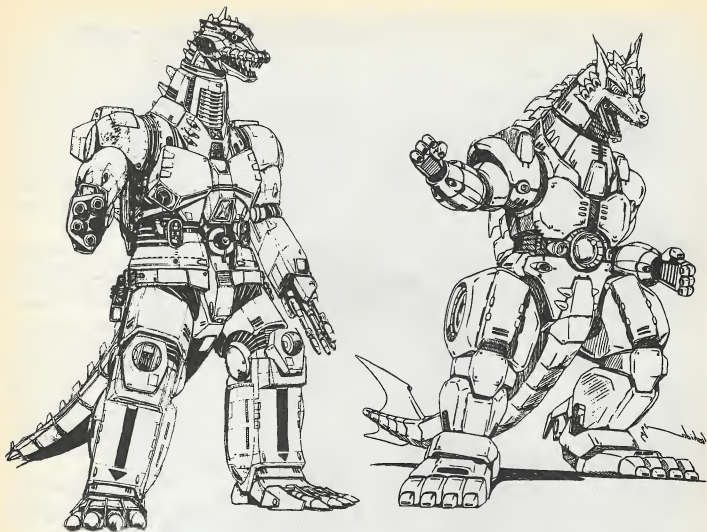
Kelly Phillipsen
Kanora, ON

You've put your finger on the reason for G-FORCE's success so far, Kelly, namely that we really try to be a readers' zine. Fan suggestions are not only taken seriously, they're vital! And thanks for "putting your money where your mouth is" by submitting another great story for the "Godzilla Tails" section this month. It's much appreciated. - J. D.

We'll finish this month's letters column with some news and opinion from Paul Roche in Texas:

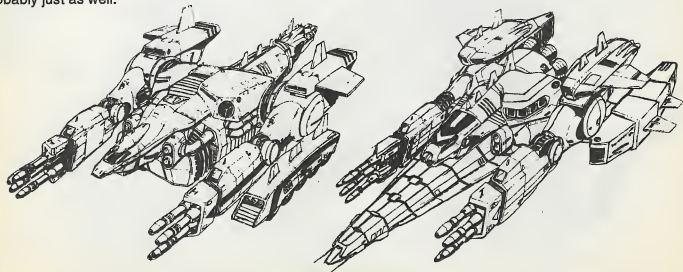
"Number 7 was fantastic. My favorite article was Robert Biondi's. The reader's poll was fun but if *Godzilla vs King Ghidorah* was #1, then it's clear most fans don't care about the story or the integrity of the monster King Ghidorah. Death to the Dorats!... I really loved your "Oh! It's Godzilla!" article. I agree with *Godzilla vs the Thing* being the best but my second place choice would be *King Kong vs Godzilla*. Speaking of Kong... the RUMOR is that Toho is having trouble getting the rights because the copyright holders want too much money... The next in the Toho Godzilla series goes into production at the end of the year. After that they go to work on Dai's Golden Harvest Daimajin film. This summer Toho will start production on Dai's Gamera film. Koichi Kawakita will do effects. It's scheduled for a December release date... TriStar announced their director for the *Godzilla* film: it's Alex Cox's *RepoMan* and *Thelma and Louise* fame. My prediction is that the TriStar film will be in theatres by the end of the year."

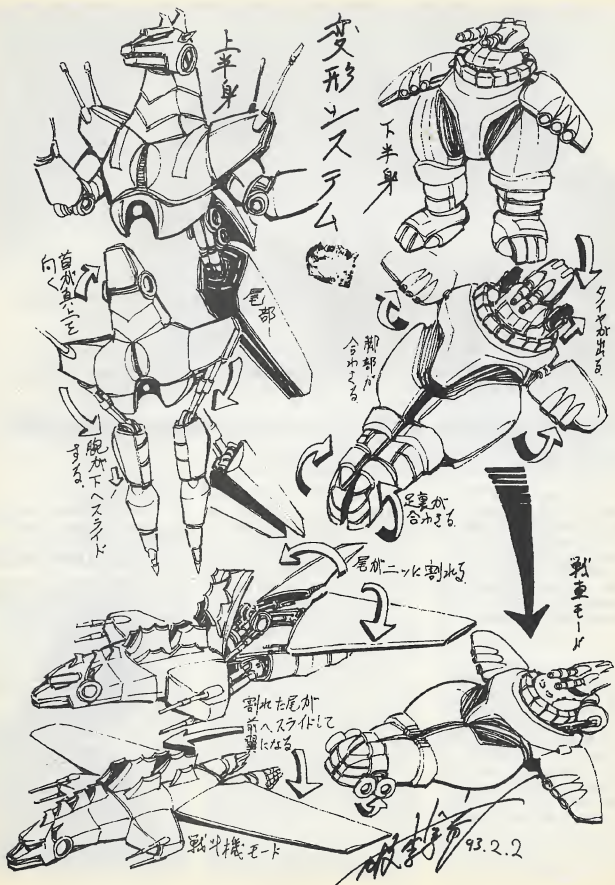
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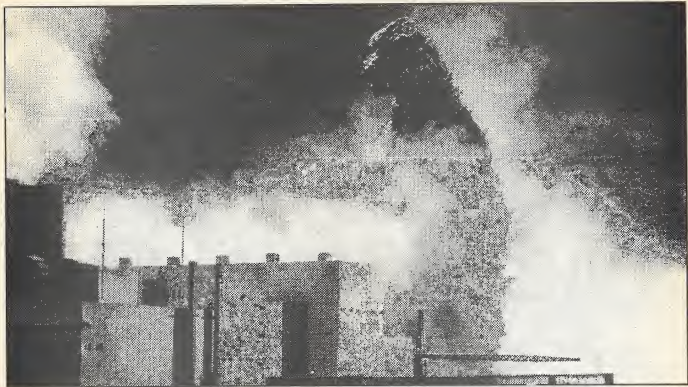


Designs on Mechagodzilla

G-FORCE readers with long memories may remember in issue # 4 it was reported the new Mechagodzilla would be able to split into two parts, then transform into a plane and a tank. The conceptual sketches on these pages show that such was indeed a consideration. The idea was eventually scrapped in favor of creating Garuda. It's probably just as well.







Starting over: the release of *Godzilla 1985* wiped out nearly thirty years of Toho history.

Chronology and Connundrums: Godzilla

by Tom Miller

The purpose of this series of articles is to prepare a foundation for a history of Godzilla and the other Toho kaiju. Not a history of the films, rather the history as presented in the films. Neither is this a synopsis or a critique of the films. It is assumed that the reader is familiar with at least the basic story of each of the films. As for criticism, that would be beyond the scope of this series.

The kaiju eiga were and are created primarily as entertainment. Thus, absolute consistency from film to film probably was not the overriding concern of the filmmakers, taking second place to the dramatic demands of the individual films. This is fine; consistency is not everything. Indeed, for a series spanning forty years it is remarkable how few inconsistencies there are. The subject matter helps here. The films deal with events in an alternate universe where monsters roam. It is not necessary that the history of that universe be identical with the history of the

viewers' universe. Since most of the kaiju are immortal or extremely long-lived, the problem of aging does not arise (as it does in the James Bond series, where a character in his thirties in the early '60s is still the same age in the '80s). As *Star Trek* and Sherlock Holmes enthusiasts are aware, one of the joys in fandom lies in explaining and reconciling seeming inconsistencies in the original works (or canon), which leads to our first conundrum.

The kaiju eiga of Godzilla include not one, but two canons. G-FORCE readers should all be aware that with *Godzilla 1985*, all prior Godzilla films, save the first, were considered null and void, portraying events that never occurred nor would ever occur. Thus, this article series will consider two Godzilla film series: the Original, beginning with *Godzilla* (1954) and ending with *The Terror of Godzilla* (1975); and the Revised, also beginning with *Godzilla* (1954), but omitting all other films until restarting with *Godzilla 1985* (1984)

and still continuing.

For the purposes of this series, the English language versions of the films will provide the bulk of the source material. I do not believe these to be



Godzilla: fodder for two canons.

authoritative, only the Japanese language versions are; however, using the English ones has advantages. Most G-FORCE readers will have seen only the English versions. I have seen most of the Japanese versions but my extremely limited understanding of Japanese prevents me from discussing what is said in them. References to what is said in the Japanese versions (as opposed to what is seen) are based on what others have described and may be inaccurate. Not to be discussed is material outside of the films. Some of this, such as the *Zone Fighter* TV episodes could probably be incorporated into the canon, but the bulk (comics, manga, etc.) clearly cannot. Titles will be the English ones most commonly used; dates of release will be the Japanese.

Godzilla first appeared in 1954; actually the first Godzilla did not reappear until 1984. In the Original series, little time is spent on Godzilla's origins. He is presumed to have been created/revived by atomic testing, although the natives of Odo Island (where he first appears) have a long tradition of his existence. Godzilla's origins are more fully explored in the Revised series, so we will return to them later. At the end of *Godzilla*, he is destroyed completely (as far as the Original series is concerned) by Dr. Serizawa's Oxygen Destroyer.

In *Gigantis the Fire Monster* (1955), a new Godzilla arrives. It is explicit in both the English and Japanese versions that this is not the same kaiju as in the previous film. The name change has nothing to do with its being a new creature, rather it was a result of Warner Bros.' fear of copyright infringement since they had not released the first film in America. Once again Godzilla is the result of nuclear testing as is his opponent in the film Angilas (a.k.a. Angurus), both being discovered on Iwato Island. Beginning with this film, Godzilla never appears in the Original series unaccompanied by another kaiju. The events in *Gigantis* take place in 1955. At the end Godzilla is trapped on Shinko Island and buried under an avalanche of ice and snow caused by aerial attack. He remains buried until 1962.

Godzilla's reappearance in *King Kong vs Godzilla* (1962) is problematic.



Deadly doppelganger: Gigantis the Fire Monster was a second revived Godzilla.

cal. Godzilla appears encased in a block of ice, but floating in the Arctic Ocean, not on Shinko Island. The best explanation of this apparent inconsistency would be that the block of ice containing Godzilla broke loose from Shinko and drifted north where it merged with an iceberg. After battling on Mt. Fuji, Godzilla and Kong fall into the sea. Kong is seen swimming back to Farou Island, Godzilla does not resurface. This ending is identical in both the English and Japanese versions. Despite the oft-repeated rumor, there was never a separate version for Asian audiences in which Godzilla wins.

There is no problem in reconciling Godzilla's next appearance in *Godzilla vs the Thing* (1964) with the end of the previous film. Weakened after the fight with Kong, Godzilla had lain dormant and drifted, covered with sediment, until awakening after a typhoon. Godzilla battles Mothra (who

dies as a result), then fights and loses to twin Mothra larvae. Covered with cocoon webbing, Godzilla tumbles into the sea at the end. Incidentally, this is the only English version to contain Godzilla footage (the U.S. Navy's rocket attack) not contained in the Japanese version.

Quite appropriately, Godzilla rises from the ocean in the next film, *Ghidrah the Three headed Monster* (1964). After Ghidra is defeated by Godzilla, Mothra, and Rodan, Mothra swims back to Infant Island while Godzilla and Rodan watch from shore.

In *Monster Zero* (1965), Godzilla and Rodan are first located at the bottom of Lake Myojin and Washigasawa respectively. This presents another conundrum: how did they get there? The Earthmen are genuinely surprised when told by the Planet X people where the kaiju are; they had no idea where they were. Why should this be? There

is no reason why Godzilla could not have decided to rest in the lake after the battle with Ghidra, but surely someone would have noticed this happening.

Rodan might have flown to Washigawasa and escaped notice (it appears to be a remote area) but Godzilla should have been tracked. Perhaps there is an underground connection from the ocean to the lake. This unstated condition is supported by the assumption, in much of the kaiju elga, of underground passages created and/or used by the kaiju. Either that or everyone was too busy cleaning up after the first battle with King Ghidra to keep an eye on the victors. At the end of *Monster Zero*, King Ghidra, Godzilla and Rodan fall into the ocean. Only Ghidra surfaces, flying off into space, while Godzilla and Rodan remain submerged.

The next film, *Godzilla vs the Sea Monster* (1966), presents the first serious problem of chronology. Initially there seems to be no difficulty. After the events in *Monster Zero*, Godzilla must have traveled to Letchi Island to hibernate. His location was discovered by the band of fugitives in *Godzilla vs the Sea Monster*. But the presence of Mothra in imago (adult) form makes this presumption questionable and requiring of a closer look.

The original Mothra was killed by Godzilla and survived by two larvae. By the time of *Ghidrah*, one of the larvae had disappeared (presumably dead). After *Sea Monster* Mothra will not reappear, and then in larval form, until *Destroy All Monsters*, which takes place in

1999. One possibility is that the events in *Sea Monster* take place before those in *Godzilla vs the Thing*. This hypothesis finds some support in *Godzilla vs the Sea Monster*.

When one of the characters suggests waking Godzilla to fight the Red Bamboo organization, the others are aghast, fearful of other destruction Godzilla might cause. Given Godzilla's record prior to the first encounter with

electricity.

From *Godzilla* through *Godzilla vs the Thing* electricity had been harmful to Godzilla. It was lightning which enabled Kong to stand up to Godzilla, and electricity nearly bested Godzilla in *Godzilla vs the Thing*. Yet in *Godzilla vs the Sea Monster* lightning is used to revive Godzilla and in a later film lightning works as a healing agent after a battle with Mechagodzilla. It is clear that Godzilla had adapted to the point, by the time of *Sea Monster*, that electricity served as a source of power rather than causing harm. This would be a very useful adaptation given the decrease in nuclear testing, especially in the Pacific, during the same time. It is not necessary for the characters in *Sea Monster* to be aware of this adaptation to electricity, for their purpose in harnessing lightning was to jolt Godzilla awake.

The most probable sequence of events would be this: after *Ghidrah* the *Three Headed Monster*, the Mothra larva returned to Infant Island where it built a cocoon. Mothra's time as a pupa explains her absence during *Monster Zero*. After *Zero*, Godzilla swam to Letchi Island to rest and recover, while Mothra emerged from the cocoon. Godzilla's attitude to Mothra can be ascribed to general belligerence

and love of a good fight. At the end of *Godzilla vs the Sea Monster*, Godzilla once more returns to the ocean.

Son of Godzilla (1967) involves a problem of chronology, to be discussed below, as well as giving rise to a host of other interesting questions revolving around Minilla and his parentage. For example, when was Minilla's egg laid, recently or in the distant past? Minilla gives all the appearances of being an infant Godzilla (including radioactive



Meeting Mothra in *Sea Monster*: first encounter or happy reunion?

Mothra this attitude is entirely reasonable. Furthermore, Godzilla is hostile to Mothra, out of keeping with their somewhat congenial relationship by the end of *Ghidrah*.

Weighing against this interpretation are other factors. If *Sea Monster* takes place after *Monster Zero*, the proposal to revive Godzilla is not unreasonable. Nor, given Godzilla's ambiguous behavior to that point, is the opposition to it. The clincher, though, is

fire breath) instead of an infant dinosaur. Therefore, he was either born of parents already altered by radiation or the egg was altered by radiation after being laid. The latter seems unlikely. When could this irradiation have occurred? The weather control experiments in *Son of Godzilla* couldn't have caused Minilla's appearance (other than accelerating hatching) as there was no radiation involved. Further, Riko (the girl found on Solgell Island) had lived there all her life and her father since the Second World War. No nearby nuclear testing sufficient to have caused a Godzilla could have occurred or the two would have perished.

The best answer then, would be that the egg was laid recently. After all there had been two Godzillas, the first and Gigantis, who must have been Minilla's parents. This leads to the question: which was the mother and which was the father? As nothing is known of the gestation or incubation periods, supposition is difficult. I would suggest the original Godzilla is the father. The second Godzilla, Gigantis, was impregnated and carried the egg for an unknown length of time before depositing it on Solgell Island. A mother would seem more likely to respond to an infant's signals and return to the island. In general, Godzilla's relationship with Minilla seems more maternal than paternal. The birth of Minilla may also have been a factor in Godzilla's mellowing in later films. The movie ends with mother and child hibernating in the artificially induced winter.

With *Destroy All Monsters* (1968), chronology becomes very complicated. In the prior films, the events chronicled are presented as occurring concurrently with the time the films are released in our universe. *Destroy All Monsters* takes place in 1999, thirty one years after its release. This is not that much of a problem. The difficulty is in fitting the subsequent films into the chronology.

In *Destroy All Monsters*, all (or most) of the world's kaiju have been gathered on Ogasawara Island in an area known as "Monsterland". It is not revealed when this occurred or how it was done. The kaiju are unable to leave the island voluntarily, escaping through



Possibilities. Godzilla as Minilla's mother. For that matter, why couldn't Minilla be Godzilla's daughter?

alien (Kilaak) intervention. As the film ends, they have been rounded up again and placed back in custody. This second round-up was achieved with captured Kilaak technology. When the kaiju are returned to Monsterland, both human and Kilaak technology is used to keep them there.

The next film, *Godzilla's Revenge* (1969) is easily disposed of. The events in it are presented as the daydreams of a young boy; thus it is not necessary to fit them into the chronology. The kaiju are already present on what is now called "Monster Island", which might mean they had been gathered there by 1969. But as the film seems to take place in our universe where the kaiju do not exist except as fictional characters, there is no reason to assume this.

With the remainder of the films in the original series, the first chrono-

logical question is: before or after *Destroy All Monsters*? The answer is not always easy.

In *Godzilla vs the Smog Monster* (1971), Godzilla arrives from the sea to fight Hedorah. This battle might have taken place before even *Son of Godzilla*. Indeed, I propose that *Godzilla vs the Smog Monster*, *Godzilla vs the Cosmic Monster* (1974), and *The Terror of Godzilla* (1975) all took place before the events in *Son of Godzilla*. In none of these films is Monster Island or Minilla mentioned, which is not the case with *Godzilla vs Megalon* (1973) and *Godzilla On Monster Island* (1972), the remaining films in the Original series.

Here is the sequence as I see it: after the battle with Ebirah (*Sea Monster*), Godzilla goes on to fight and utterly destroy Hedorah (*Smog Monster*). In rapid succession follow the battles against Mechagodzilla (*Cosmic Mon-*



Saving the worst for last: was *Godzilla vs Megalon* the end of the line?

ster), Mechagodzilla II and Titanosaurus. Shortly after defeating Mechagodzilla II (*The Terror of Godzilla*), Godzilla answers the call of Minilla (*Son of Godzilla*).

When Godzilla and Minilla go into deep freeze hibernation, the Earthmen take the opportunity to transport them, along with Spiega (Kumonga) and the Gimantises (Kamakiras), to Ogasawara Island (Monsterland). Quickly, other kaiju are rounded up, perhaps frozen with the weather device or simply moved while in hibernation. Some kaiju (Hedorah, the Gargantuas: Sanda and Gaila, Titanosaurus, Kong) are either dead or cannot be located. King Ghidra is in outer space, King Seesar is safely entombed on Okinawa. By 1971, when the events in *Godzilla vs Megalon* take place, the monster captures have been completed.

This leaves the arrangement of *Godzilla vs Megalon* and *Godzilla On Monster Island* in order. The beginning of *Megalon* specifically states that it is 1971. Since *Son of Godzilla* takes place

in 1967, ample time is available for my suggested scenario, plus the events in *Godzilla On Monster Island* to have taken place. It also means that Godzilla was very busy between 1966 (*Sea Monster*) and 1967 (*Son*).

To conclude the first part of this series, here is a list of the Original films (excluding *Godzilla's Revenge*) in the chronology I've ascribed to them:

Godzilla
Gigantis the Fire Monster
King Kong vs Godzilla
Godzilla vs the Thing
Ghidra the Three Headed Monster
Monster Zero
Godzilla vs the Sea Monster
Godzilla vs the Smog Monster
Godzilla vs the Cosmic Monster
The Terror of Godzilla
Son of Godzilla
Destroy All Monsters
Godzilla On Monster Island
Godzilla vs Megalon

Next: the Revised Series of Godzilla

G-week on TV

January 24 to 30, 1994 was a pretty good week for Godzilla and his fans. Every weeknight, the Sci-Fi Channel played a Toho kaiju picture and on Saturday night, Turner Television celebrated "Godzillabash '94" with five different G-flix.

Punctuating each film in *Godzillabash* was a fast paced video file making effective use of Godzilla scenes and graphics. Viewers were treated to snippets of information such as "He feels no pain!" and "He has no emotions!", while G's major weapon was listed as "thermonuclear death breath." Despite the melodrama, it was obvious that a lot of effort had been put into making up the montage.

Here are the "TV Guide" style write-ups for the G-films that appeared (errors included), the first five on Sci-Fi and the last five on TNT:

Godzilla On Monster Island (Science Fiction, 1974) ** Godzilla battles enemy aliens in a war that could prove to be the final blow for Earth. *Hiroshi Ishikawa*

King Kong Escapes (Horror, 1968) ** King Kong's attraction to a beautiful girl proves to be his downfall, pitting him against monsters on land and at sea. *Linda Miller*

Godzilla vs Megalon (Science Fiction, 1976) ** The underwater kingdom of Seatopia dispatches a mammoth insect to take over the surface world, forcing Godzilla to take on the ultimate challenge. *Katsuhiko Sasaki*

Mothra (Science Fiction, 1962) ** A gigantic flying monster terrorizes Japan after a nightclub owner kidnaps and exploits a pair of tiny princesses from their Pacific island paradise. *Frankie Sakai*

Godzilla vs the Cosmic Monster (Science Fiction, 1974) * The giant reptile heroically defends Earth from a huge robot sent by alien invaders. *Masaaki Daimon*

Godzilla, King of the Monsters (Science Fiction, 1956) ** An incredible monster rises from the sea, destroying everyone and everything in its way. *Raymond Burr*

Godzilla vs Mothra (Science Fiction, 1964) ** A giant moth emerges from a sacred egg on a heavily radiated island, bringing destruction to an expedition searching for kidnapped girls. *Frankie Sakai*

Godzilla vs Monster Zero (Science Fiction, 1966) ** A fearsome space creature on planet X threatens the destruction of the earth until scientists discover a way to render Planet X helpless. *Nick Adams*

Godzilla's Revenge (Science Fiction, 1969) * A young boy's dream comes true when he learns valuable lessons after meeting Godzilla's son on Monster Island. *Kenji Sahara*

Terror of Mechagodzilla (Science Fiction, 1975) ** Godzilla once again tries to save Earth from aliens by battling a cyborg copy of himself. *Katsuhiko Sasaki*



Koichi Kawakita: Master of Monsters

There's only one man on Earth who can give orders to the likes of Godzilla, Rodan, Mothra, and King Ghidora. His name is Koichi Kawakita (51) and he's director of special effects at Toho Studios.

Kawakita is heir to the mantle of special effects pioneer and master Eiji Tsuburaya and, with each of his four Godzilla movies more successful than the last, Kawakita is proving that he doesn't have to remain in anyone's shadow.

In the photo above, ironically enough, Kawakita is surrounded by creations not his own. Of his original kaiju, Biollante was (tragically) disassembled after the completion of *Godzilla vs Biollante*. Why Battra missed the photo shoot is anyone's guess.

Kawakita says he is excited to see the upcoming U.S. version of his star. "Godzilla is so thoroughly Japanese, I'm looking forward to seeing how Americans handle him." **C**

KATSURAGI
REPORTING,
SIR.
SECRETARY
RESPONSIBLE
FOR
G-FORCE.

I'M UNDER ORDERS
TO PICK UP THE
OFFENSIVE
WEAPON YOU
DEvised FOR USE
AGAINST
GODZILLA.

NICE TO
MEET YOU.
I'M
TOKIZAWA.

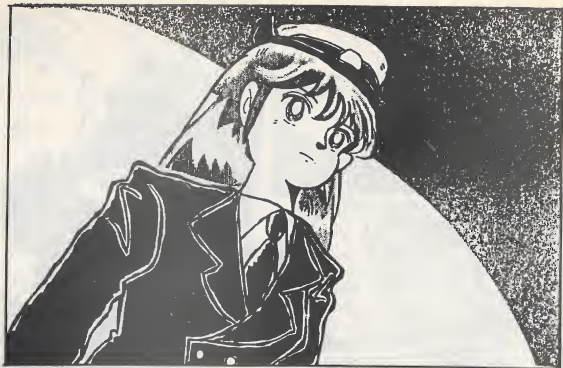
THE
OXYGEN
DESTROYER...
CADMIUM
BOMBS...ANTI-
NUCLEAR
ENERGY
BACTERIA...

...ALL SORTS
OF WEAPONS
HAVE BEEN
TRIED
AGAINST
GODZILLA.

BUT NOW
WE
BELIEVE
WE'VE
DEVELOPED
THE BEST OF
ALL!

WHERE
IS IT?

RIGHT
BEHIND
YOU...



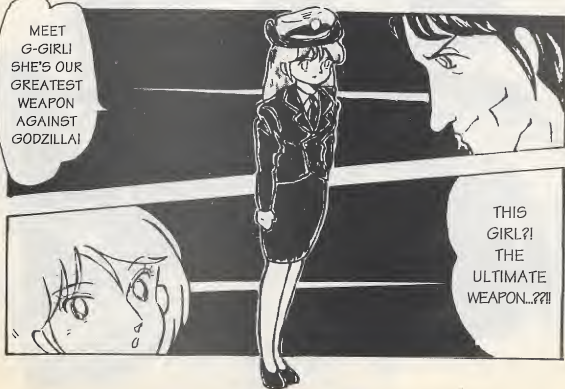
G-GIRL

THE ULTIMATE WEAPON
AGAINST GODZILLA

by Akiyoshi Furukido

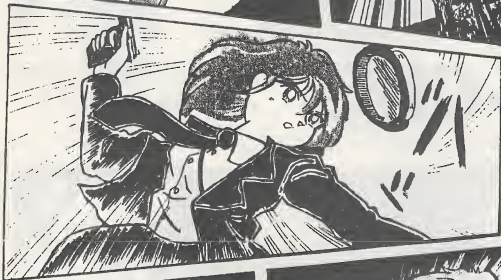
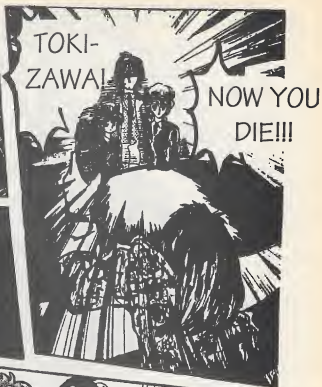
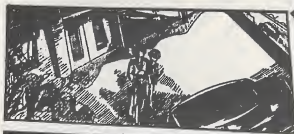
translation by Akiko Ono

MEET
G-GIRL!
SHE'S OUR
GREATEST
WEAPON
AGAINST
GODZILLA!



THIS
GIRL?!
THE
ULTIMATE
WEAPON...??!

AS TOKIZAWA, KATSURAGI AND G-GIRL
EXIT THE LAB, G-GIRL SENSES DANGER...





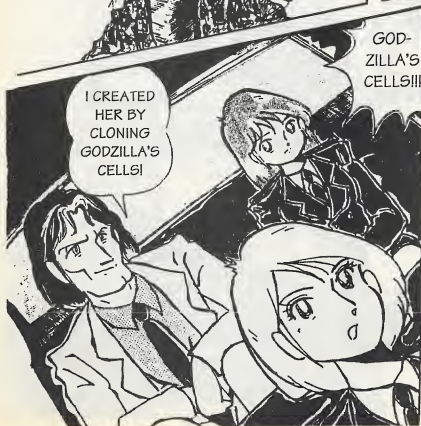
LATER...

YOU SEE,
G-GIRL IS
NOT
REALLY A
HUMAN
BEING!

SHE
IS
ACTUALLY
THE
PRODUCT
OF AD-
VANCED
BIO-
TECH-
NOLOGY!

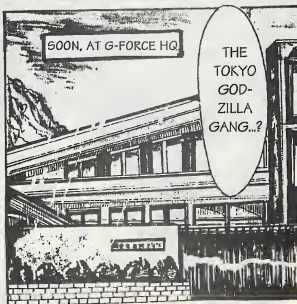
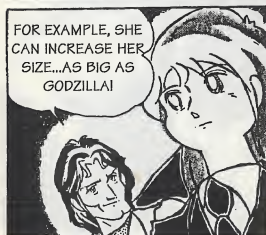
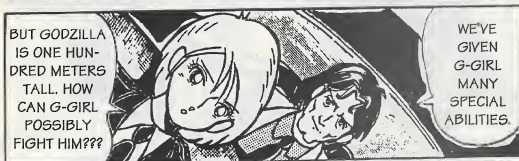
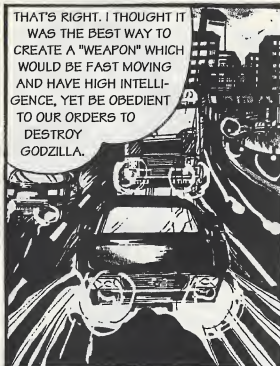


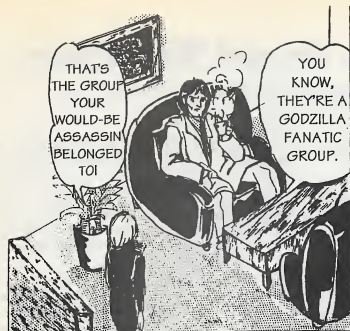
THEN
G-GIRL
IS...



I CREATED
HER BY
CLONING
GODZILLA'S
CELLS!

GOD-
ZILLA'S
CELLS!!!





**NEXT:
G-GIRL'S
FIRST
BATTLE...
AGAINST
BARAGON!**

Godzilla and the Second World War

A Study in the Allegorical Meaning of the First Two Godzilla Films

by John Rocco Roberto
with Roberto Biondi

Kaiju fans around the globe will celebrate the King of the Monster's 40th anniversary on November 3, 1994, for it was on that date in 1954 that Toho Studios unleashed Godzilla on an unsuspecting public. However, one could argue that the true date of Godzilla's birth is not November 3, 1954, but August 6, 1945, the day the United States dropped the atomic bomb on Hiroshima.

It is difficult for the U.S., as a nation comprised of many races, to understand the effect on a people's psyche of having atomic weapons deployed against them during a time of war. To this day, most do not realize that the use of atomic weapons at the end of World War II technically made that war a nuclear one, and only one people in history knows what it is like to live through a nuclear attack. Of course, the U.S. bears the stigma of being the only country in history to employ atomic weapons against another, and although the question of whether the bomb should or should not have been used has been debated for years, the debate must be markedly different for those having been on the receiving end. Yet it is not the intention of this article to debate the use of atomic weapons against Japan. At the end of the war Japan was devastated, politically as well as financially, and although the Japanese reaction is evident in their anti-nuclear policies, their feelings can never be fully understood by the western mind. But perhaps a partial understanding can be achieved by looking into two important Japanese films released in 1954 and 1955.

Once in my History of Film class during my college years in the early eighties, the professor announced: "Starting next week, we will begin studying the films of Japan. And I don't mean Godzilla movies." The class laughed, but then he added: "Let me take that back. The first two Godzilla movies are important to film history because they represent the bombings of Hiroshima and Nagasaki." And upon reflection, he was right.

Godzilla (1954) and *Godzilla no Gyakushu* (1955) are allegories of Hiroshima and Nagasaki. It is rumored that Ishiro Honda, Eiji Tsuburaya, and Tomoyuki Tanaka all visited Hiroshima after the war and were greatly affected by the devastation they saw. As Japan was "digging out", its industries, including the film industry, were slowly returning to production. Yet, as memories of the war slowly began to fade, nine years after the bombing these three gentlemen (Tanaka and Eiji Tsuburaya special effects; Honda director) made the Japanese public, and eventually the world, sit through the two atomic bombings all over again.

The monster Godzilla is the United States' atomic bomb. The first film, *Godzilla*, develops slowly, with Japan's "entering" the war represented by shipping vessels being destroyed. The conflict escalates as a fishing village is attacked, and while this disaster is being investigated the face of the enemy is finally revealed, glaring over the hilltop. Although a product of atomic testing, Godzilla's symbolization of the atomic bomb is not yet evident.

Japan is now at war; the military buildup, the attempt to destroy Godzilla with death charges, and Dr. Yamane's reluctance to see Godzilla destroyed are representations of the inner struggle which must have taken place during the actual war. Militaristic views are represented by the Japanese Self Defense Force's quick response in trying to destroy Godzilla. Not everyone in Japan was fond of the government's militarism, and this is represented by Dr. Yamane. Emiko and Naval Officer Ogata represent the many young couples caught in the middle between Honor, Duty, and Love.

Godzilla attacks the harbor district of Tokyo, symbolizing the numerous raids on that city carried out by American bombing squads. Up until this point, Godzilla is still just a laboring monster; he has not employed his atomic breath.

More defense plans are made to stop Godzilla as Japan begins to lose the war. Dr. Serizawa is introduced. He is suggested to have Nazi ties, an indication of Japan's wartime alliance with Germany. He is also torn between his betrothal to Emiko and his concern over the destructive power of the terrible new weapon he has created: the Oxygen Destroyer.

Godzilla attacks Tokyo for the second time and levels the city; the bomb is dropped. The hospital scenes show exactly what it must have been like for the unfortunate survivors of the Hiroshima blast. For the first and only time in a Godzilla film, the suffering of innocent people and children is depicted.

Mirroring Japan's failure to surrender immediately after the Hiroshima bombing, the threat of Godzilla still exists after his "nuclear" attack. Dr. Serizawa's reluctance to use the Oxygen Destroyer and the confrontation between him, Emiko, and Ogata, even after the destruction brought by Godzilla, may very well represent director Honda's questioning if the atomic bomb should have been used in the first place. Or could it be his attempt to touch American consciences?

The sight of Japan's youth praying for peace (indicating the nation's weariness of war) finally moves Dr. Serizawa to use the Oxygen Destroyer. His sacrifice at the end of the film not only illustrates the loyalty of the Japanese people, for Serizawa knows Emiko loves Ogata, but it also represents his willingness to ensure that not only is Godzilla destroyed, but

that the Oxygen Destroyer, a weapon "more horrible than Godzilla" (the H-bomb?) is never used again. A wish of the people of the world: that atomic weapons were never invented.

The extensive symbolism, combined with the recreation of the bombing of Hiroshima in the guise of a monster movie, makes *Godzilla* one of the finest films of all time, ranking along with any of the great works of Akira Kurosawa, John Ford, and Alfred Hitchcock.

As *Godzilla* is to the bombing of Hiroshima, *Iron Godzilla no Gyakushu* (released in the west as *Gigantis the Fire Monster*) is to the bombing of Nagasaki. Although technically inferior compared to the first film (this time Honda was not in the director's seat), the second in the *Godzilla* series explores the reaction of the Japanese public both during and after a time of (nuclear) war.

The film begins with the discovery of another Godzilla, as well as a new creature Angilas. Concerned over what happened to Tokyo the year before, the military gears up and begins a search for these creatures. Japan is once again at war, only this time the movie follows more closely the effects the threat of war has on the personal lives of the main characters.

The first half of the film represents Japan's war preparations, illustrated by the scene in Hidemi's house during a discussion of volunteers. However, unlike the first film, where the bombing of Hiroshima is represented by Godzilla's attack on Tokyo at the end, the bombing of Nagasaki is represented by the battle between Godzilla and Angilas in Osaka, about halfway into the film. The bomb is once again dropped, and now the characters are left to pick up the pieces. The focus of this film is so much on the results and aftermath of the bombing that Godzilla is not even shown being driven out or leaving Osaka after killing Angilas. Instead, Hidemi simply watches the burning ruins from the window of her house.

The focus now is on the Japanese principle and work ethic to pull together and start rebuilding. For the first and only time in any *kaiju* film, the after-effects of the mass destruction are shown as the people get on with their lives. The war is over, and it is time to rebuild. These scenes are especially moving and add a sense of realism to the story. (Certainly, Japan's *kaiju* smashed cities are rebuilt over and over, but *Gigantis* is the first film to show the reconstruction.)

The film also conveys the sense that life goes on, as shown when Kobayashi and the rest of the Kyo Canning Company are sent to Hokkaido to continue work. Hokkaido is pictured as a winter wonderland, with the workers enjoying themselves and the threat of war long since past. The mood is so happy and serene that Bing Crosby singing *White Christmas* would not seem out of place! The arrival of the company executives, including Tsukioka, Hidemi, and her father, illustrates the joy of life returning to normal. The fishing fleet is out, the executives are enjoying themselves and Tsukioka and his war buddies are reunited and trading war stories.

Then disaster strikes: Godzilla destroys the fishing fleet, and the threat of war again looms over Japan. However, unlike the first movie, Godzilla is no longer a threat to Japan and he becomes the hunted. Military forces track Godzilla and he is eventually trapped on Shinko Island, representing Japan's determination to never again suffer the horrors of atomic devastation. This determination is never more evident than at the end of the film when it is revealed that Kobayashi is in love with Hidemi. Her betrothal to Tsukioka sets up another love triangle as in *Godzilla*, but this triangle never develops. Kobayashi sacrifices himself kamikaze style in his attempt to stall Godzilla until the military arrives. This marks one of the rare times that a main character and hero of a *Godzilla* movie dies. (Though Dr. Serizawa is the eventual hero of *Godzilla*, his original function is more of a supporting role).

It is the combination of many fine symbolic and narrative aspects that makes *Godzilla no Gyakushu* one of the best films in the *Godzilla* series. It is unfortunate that the American versions of these films lose some of their impact when compared with the Japanese originals, but if looked at objectively the intended premises can still be found.

Godzilla King of the Monsters actually holds up quite well when compared with its Japanese counterpart. American footage featuring Raymond Burr as newspaper man Steve Martin blends in quite well with the original footage. However, gone is the strong "Japan at war" mood one gets from the original, and Dr. Serizawa's character is transformed from an enigmatic scientist to an old college buddy of Steve Martin's. Although these changes weaken the plot, the story otherwise remains intact, with all the inner struggles between characters unaffected by the American frame.

Unfortunately, the same cannot be said for *Gigantis the Fire Monster* (retailed for home video as *Godzilla Raids Again*). The American version of this film is so badly edited (American war propaganda footage is shown throughout the film) and dubbed (*Godzilla* is referred to as *Gigantis*; the dialogue makes very little sense) that the entire mood of the film is reduced from a serious study into the Japanese survival instinct to a comedy of errors. Tragically, what was one of the best installments of the *Godzilla* series was ruined by its American distributors and is possibly the only film in the series that is in dire need of rebuilding.

Fans of the *kaiju* genre tend to be looked down upon or feel embarrassed because of their interest in the *King of the Monsters*. Though most of *Godzilla*'s installments after the 1950's did become increasingly juvenile and silly, the first two movies (in their original Japanese presentations) are serious films which explore the effects on the Japanese psyche of being the only nation to suffer from nuclear bombing. And that is a fact no critic or skeptic can dismiss.

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Godzilla 6: What's Next?

Speculation on the next Godzilla film

by Robert Biondi

When writing articles, I always make it a point to stick to facts, or at least information that's more or less confirmed. However, this time I decided to have some fun and share with G.S.N.A. members some of the rumors that preceeded the release of *Godzilla vs Mechagodzilla*. I will also speculate on what kind of scenario we

films of the 60's and 70's, though with more imagination and bigger budgets. Getting Godzilla, Rodan and Mothra together for a new series of films certainly sounds like an inspired idea. (Toho is in fact doing this, in a way. The fifteen minute virtual reality ride opening in March (mentioned elsewhere in this issue) teams up Godzilla, Rodan, and Mothra.)

What we eventually saw at the finale of *Godzilla vs Mechagodzilla* is that Godzilla DID die, but was revitalized by the transfer of Rodan's life force. I'll speculate on the ramifications of this further on, but let's stay with the



could see in "Godzilla 6", which was announced via trailer at the end of *G vs MG*.

By the way, the trailer only consisted of stock shots of underwater scenes, Godzilla rising from the sea, and his shadow falling over a crowd. No date of release was mentioned. After the "Godzilla 6" trailer finished, a quick trailer for the projected TriStar film was screened, ballyhooing "Dynamic Hollywood Film-Making" and "Ground-Breaking Visual Effects".

In early 1993, rumor had it that Godzilla would be killed by Mechagodzilla, but that a baby Godzilla would grow into another Godzilla and the series would continue. Consequently there had been many rumors concerning the future of Godzilla movies.

A popular rumor had it that the new Godzilla would be a "good" Godzilla, since it was brought up among humans. Continuing with the "good" Godzilla idea, it was rumored that the next film would be the first adventure of the new Godzilla, and that he would

"Godzilla dies" story a bit longer.

Did Toho really intend to kill Godzilla, or was it just a story cooked up by Toho's publicity department to generate interest in the King of the Monster's 20th movie/40th birthday?

When I visited Japan this past December, my friend Makoto Ozawa arranged for a tour of Toho Studios. I asked one of the Toho officials if the idea of killing Godzilla at the end of *G vs MG* had



actually been planned. I was told that in the original script, Godzilla died and the Baby-Godzilla escaped into the sea. I was not told why Toho changed the ending, but perhaps it was simply because Toho realized that killing off Godzilla wasn't a good idea to begin with.

So what could "Godzilla 6" turn into? One rumor that has been kicking around is that Toho would remake *King Kong vs Godzilla*. The idea of re-matching Godzilla against his simian American rival would seem like a good one, since the original *KK vs G* was the biggest grossing entry in the entire series.



fight a new monster said to be "the biggest and most powerful monster of all." My friend, John Rocco Roberto, had an interesting theory: since Mothra was still in space chasing that meteor and because Rodan returned in *Godzilla vs Mechagodzilla*, Toho was perhaps planning to reunite their monster-star trio and recreate the

Such a project would generate plenty of interest on both sides of the Pacific, but for myself, I can't say I would look forward to "Godzilla vs King Kong". I don't know how much more the cliched Explorers-Find-A-Giant-Ape-On-An-Island routine could be improved upon. Furthermore, King Kong would now have to stand at least 300 feet tall, a size the original Kong was never intended to be. Given the increased power of Godzilla's radioactive ray, with its ability to blast objects apart rather than merely set things on fire, how much of a chance would

King Kong have against Godzilla? I also can't imagine a battle between Kong and Godzilla to be especially picturesque or exciting. After all, Godzilla's recent opponents Biollante, King Ghidora, Mothra, Battra, Mechagodzilla and Rodan all have three common characteristics:

- Each is bigger than Godzilla (KG, MG) or grew to be bigger (Biollante, Mothra, Battra). Rodan is the exception.
- Each goes through two distinct stages of development.
- Each has the ability to fire rays or beams (or sap, in Biollante's case).

Unless some radical changes are made in King Kong's character, it seems unlikely Kong will fulfill the needs that Toho has set for Godzilla's new enemies.

So if "Godzilla 6" does not evolve into "Godzilla vs King Kong", what kind of scenario could we see? To do a quick assessment of the five recent Godzilla films, Toho's storylines have covered international tensions, bioengineering, industrial espionage, psychic power, time travel, robotics and cybernetics, Japan's place in the world's future, and the threat to the global environment. This is certainly a wide range of ideas, but one plot element Toho did not employ in the recent films is the idea of alien life. Perhaps Toho has stayed away from the Aliens-Attack-Earth-With-Giant-Monsters theme because it was overused in the first Godzilla series. It could be that "Godzilla 6" may feature some sort of alien menace.

And if "Godzilla 6" features an alien invasion, what monster will Godzilla battle? Will Toho revive one of their old kaiju cast as in the last three films, or will Godzilla take on anew monster? Of the four recent foes, only Biollante was new. Yes, Battra was also new but he's basically a twist on Mothra. At this point, I think both Japanese and American fans are tired of seeing Godzilla battle revised, updated versions of his classic foes. King Ghidora, Mothra, Rodan and Mechagodzilla have all been reintroduced with different origins but to all intents and purposes they are the same monsters from the 60's and 70's. For myself, I thoroughly enjoyed seeing the old time monsters in the last three films, but perhaps it's time for something new. The return of Mothra should not be ruled out, since she is the only one of Godzilla's recent opponents who survived. (Biollante also survived, but because of the time tampering plot of *Godzilla vs King Ghidora*, Biollante's existence is now open to question. See G-FORCE #2 for an interesting analysis of time travel in *G vs KG*.) Since Toho has picked up the rights to Gamera, we could possibly see "Godzilla vs Gamera"! (Toho has in fact announced the release of a Gamera film for 1995.)

One other point may affect "Godzilla 6". At the end of *G vs MG*, both Godzilla and the Baby-Godzilla survive. If this element is carried over into "Godzilla 6", will Toho return to the "Godzilla dies" idea? Will Godzilla be killed by another monster and THEN Baby grows into a "good" Godzilla, possibly picking up with some of the ideas presented earlier in this article? But what if the Baby matures while Godzilla is still alive? Will we see a film with a good Godzilla fighting an evil Godzilla? "Godzilla vs Godzilla": a movie that John Rocco Roberto (and his lawyers) would certainly appreciate (see G-FORCE # 7)!

Part of the fun (and frustration) of being a Godzilla fan lies in guessing what the next Godzilla film will be about. With this article, I hope I've provoked some thoughts. I certainly haven't covered all the possibilities, and I'm sure more rumors are afoot on what the future of Godzilla will be. What will "Godzilla 6" turn into? We'll just have to wait and see!

Godzilla spotted on Animaniacs, again!

by John Rocco Roberto

Godzilla, the King of the monsters, has one again turned up in Steven Spielberg's *Animaniacs*, this time in a segment entitled "Broadcast Nuisance" by Gordon Bressack and Charlie Howell.

When the obnoxious anchor of *Newstime Live*, Dan Anchorman, stifles the Warners of their tip after they deliver lunch to the studio, the trio exact their revenge by seizing the control room and flipping Anchorman through various shows, including *Gilligan's Island* and *WWF Wrestling*.

One show is a black and white sci-fi movie. Anchorman appears in the middle of a city street as panicking Japanese stampede by trampling him underfoot. (One person takes time out of his panic to snap a photo of Anchorman.) Suddenly, Godzilla's foot appears overhead, smashing Anchorman into the pavement in a spoof of Marv Newman's *Bambi Meets Godzilla*.

This episode marks Godzy's fourth appearance on *Animaniacs* and it will not likely be his last.

Godzilla on the horizon

by Wil Glass

Recent news on the horizon is that Horizon's Godzilla model will not be available in the foreseeable future. Do not expect to see it anytime this year, for it has been taken off the company's 1994 schedule.

Fortunately, there is some good news from a different company. Kaiyodo is offering not one, but four G model kits. The models, to be available sometime in April, include a Godzilla 1954 figure kit which stands approximately 7.4 inches when assembled. So does the 1962 Godzilla kit, designed as he appeared in *King Kong vs Godzilla*. The 1/250 scale Godzilla 1984 figure kit (as he appeared in *Godzilla 1985*) stands at 10.6 inches tall. Finally, there is the Godzilla 1992 figure kit. Reproduced as he was in *Godzilla vs Mothra*, it stands over 10 inches when completed. All the kits come unpainted and unassembled. They appear to be of very high quality, and could very well be imports from Japan.

The models should be available at finer hobby shops or at your favorite comic store. If not, you could order them, but be warned: prices range from about \$75 to \$125, depending on where you live. Also, because they were solicited late, there is a chance the kits will be available in March.

The Godzilla Report

Newly Released and Scheduled Godzilla Toys, Models, and Related Items from Japan

by Robert F. Carlin II

Bandai's newest "kit" release is a "Real Action Godzilla" which features a 7" tall painted rubber Godzilla skin which fits over a plastic frame (which must be assembled). The frame includes a battery operated motor unit which enables Godzilla to walk, move his arms, and roar.

Bandai's "King Scale" Godzilla and Mechagodzilla 1994 have been released. The R/C Godzilla figure stands 14" tall and features a variety of movement and sound functions. The wireless remote unit is designed to resemble a naser tank. The B/O Mechagodzilla figure is 16.5" of chrome-plated plastic. Mecha-G includes the (detachable) "Garuda" flight pack and associated accessories. A magnetically triggered switch activates lights in the eyes and mouth as well as a mechanical sounding roar.

Bandai has released several new sets of vending machine "capsule" figures including:

The "Godzilla Sofubi (soft vinyl) Set" which includes six different 2" tall vinyl pre-painted figures (Godzilla '94, Mecha-G '94, Super Mecha-G '94, King Ghidora, Baby-G '94, and Rodan '94). These figures are realistically styled and must be assembled.

The "Godzilla F.B. Collection"

which includes fifteen different 1" tall full color painted solid vinyl figures (Godzilla '94, Super Mecha-G '94, Rodan '94, Baby-G '94, Megalon, Hedorah, Minilla, Kumonga (Spiega), Kamakiras (Gimantis), Baragon, Varan, Gabara, Ebirah, Gorosaurus, and Angilas). These figures are deformed, but nicely painted, and some minor assembly is needed for some figures.

The "Big Scale Godzilla Set" is a reissue of the "Godzilla's Greatest Battles Set" and features 4" vinyl figures of Godzilla, King Ghidora, Mecha-King Ghidora, and Mechagodzilla '94 (no "Garuda" is included, as it was in the "Greatest Battles Set"). These individually boxed figures are realistically styled and painted, and must be assembled.

The "Real Godzilla Series 4 Set" includes five different figure pairs (each pair includes a 2" tall vinyl figure and a 1" hard plastic figure). The characters include: Godzilla '84 with Shockiras (giant parasite from *Godzilla 1985*), Mecha-King Ghidora with Dorat, Biollante with rose Biollante, Mothra adult with Cosmos girls, and Battra larva with Godzillasaurus. These realistically styled figures are boxed (one large and one small per box). The larger vinyls are lightly painted and must be assembled.

The "Real Type Godzilla Set" features fifteen different 1" rubber figures.

These unpainted figures come in a variety of colors and are realistically styled.

Bandai has also released a new series of deformed plush figures including Godzilla, Mechagodzilla, Rodan, and Mothra larva.

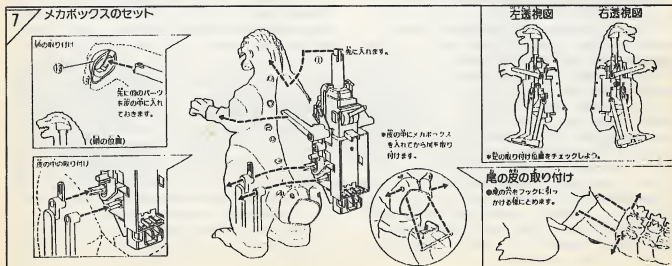
Takara has released a board game based on *Godzilla vs. Mechagodzilla* (1993). The game includes a diorama board with plastic buildings, an assortment of small figures (Godzilla, Mechagodzilla, Rodan, Super-X II) and cards.

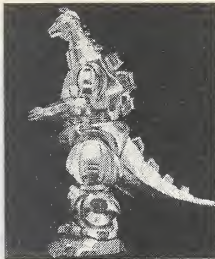
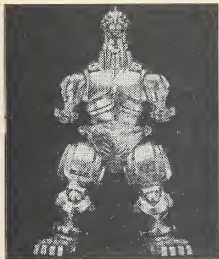
Tokyo Marui has announced the release of an R/C Mothra Larva as a companion piece to its R/C Godzilla 1954. Controlled features of the Mothra include moving forward and backward, and shooting "silk" through its mouth.

Licensed "Godzilla 1994" Movie Memorabilia

Available at Japanese movie theatres and via mail order is an extensive array of authorized merchandise, including: postcards, books, magazines, stationary goods (pencils, pens, notebooks, pads), clothing

Below: a portion of the assembly instructions for the Bandai Real Action Godzilla.






Above: Front and side views of the Bandai magnetically activated Mechagodzilla, application of the "Garuda" flight pack.

(t-shirts, sweatshirts, jackets, caps) and assorted items (mugs, holograms), all emblazoned with the movie logo or poster art.

Card Corner

Several companies have released card sets for the new *Godzilla vs Mechagodzilla*, including Meiji cards (set of thirty six plus glossy photo cards with foil and hologram chase cards, packaged strangely; one card per pack and ten packs per box). These cards come with kaiju gum), movie cards (set of forty four plus glossy photo cards with prism chase cards, packaged in thirty card packs including two to three prism cards), and *Godzilla* card sets (100 photo cards, old and new *Godzilla*, friends and foes, in a boxed set, including two prism stickers and a bookmark). 

Quick List of New Japanese Model Kits

- Volks 1/144 scale resin *Godzilla* 1962 (vs King Kong version) kit
- Volks 1/144 scale resin *Godzilla* 1994 kit
- Volks resin *Godzilla* 1954 kit (12" tall)
- Kaiyodo 1/400 scale vinyl *Godzilla* 1994 kit
- Kaiyodo 1/400 scale vinyl *Mechagodzilla* 1994 kit
- Kaiyodo vinyl deformed factory painted figures: *Godzilla '94* with Baby *Godzilla '94*, *Rodan '94*, *Mechagodzilla '94*
- Bandit 1/400 scale vinyl *Mechagodzilla '94* kit
- Bandit resin *Hedorah* (flying version) kit
- Reds 1/400 scale (25 cm tall) resin *Godzilla* 1994 kit
- Reds resin cast (hollow) kit # 5: *Godzilla* 1954 kit
- Tsukuda 1/300 scale factory painted *Godzilla* 1994 kit
- Tsukuda 1/300 scale factory painted *Mechagodzilla* 1994 kit
- Wave has also released several new kits in its miniature metal line.

Below: If it's *Godzilla*, they've got it! This advertisement for G-Project's *Godzilla* Shop and Museum in Kobe appeared in the official movie program for *Godzilla vs Mechagodzilla*.

ゴジラ ショップ in 神戸

ゴジラの事なら何でもわかる！
4F ゴジラ博物館 / 入場無料

ゴジラの物なら何でも揃える！
3F ゴジラショップ /

AMC: 00-0000: 00 年中無休

ゴジラショップのフロアマップ

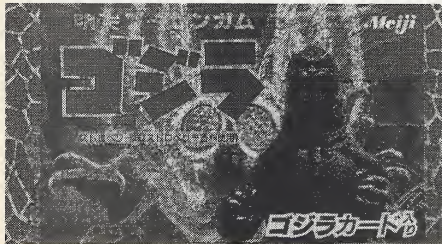
Got a Toho sweet tooth? Try Godzilla Gum!

Food review:	Godzilla Gum
Price:	100 yen
Manufacturer:	Meiji
Reviewed by:	J. D. Lees

Meiji's Godzilla Gum offers fans of the Big G a deliciously exquisite dilemma: should the pack be maintained in its pristine condition, or should it be carefully sliced open and its contents examined? Odds are, most fans won't be



The gum is imprinted with a cartoonish picture of a kaiju. Lucky people will get to chew up Minilla (above).



The package wrapper features the original poster art for the movie.

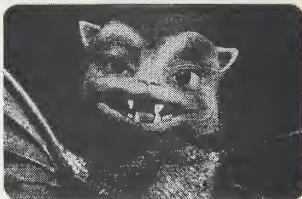
able to resist the impulse to see what treasures there are to be found inside.

In general terms, what is inside is one piece of gum and one kaiju card. It's what's on the gum and the card that can just as easily bring a smile to the lips as break the heart.

The gum is a good sized piece (the pictures on this page are life size) but quite thin. It comes sealed in its own plasticized paper packet (inside the outer wrapping) with "Godzilla" (in English and Japanese stamped all over it in colorful print. Presumably, the packet is both to separate the gum from the card and to preserve the freshness of the gum.

On the gum is printed a picture of one of Toho's kaiju. The picture of Minilla to the left is an actual computer scanned image of a piece of Godzilla gum which gives an impression of the style of the kaiju renderings. The detail isn't great, but if the picture is being observed, it's soon to be eaten anyway.

Despite the two layers of wrapping, the gum seems to lose its initial flexibility quite quickly in the wrapper. Gum older than a couple of months is likely to have broken into pieces unless



Oh Drat! Look what I got! At one card per pack, sometimes there's a disappointment in store.

great care has been taken to ensure its integrity. (Note the cracks in Minilla.) It's wise to break the gum for consumption anyway; usually three or four pieces taken orally one at a time, are sufficient to afford a satisfactory taste but not so large as to show disrespect to Godzilla.

The gum has a pungent and somewhat artificial tasting strawberry flavor. It is very sugary but loses flavor rapidly. After about three minutes, most of the flavor has gone and the gum has adopted a slick, rubbery texture. Bubbles can be blown at this time if desired.

The card is no great treasure. The Japanese seem to be behind the U.S. in this field of endeavor, but after all Meiji is a food manufacturer, not a card manufacturer. Each die-cut card features a glossy picture on one side (either a scene from the latest movie or an old kaiju), while the obverse contains a paragraph of related information. For those whose Japanese is weak, the kanji characters are accompanied by furigana which allow phonetic reading of the text. This in turn makes the words susceptible to a Japanese/English dictionary.

The metallicized plastic wrapper is possibly the most attractive part of the item. Both the *Godzilla vs. Mothra* series and the current *Godzilla vs. Mechagodzilla* series feature the beautiful painted pre-release poster art for their respective movies.

Godzilla info-mine contains gold, foolsgold

Book review: Japanese Science Fiction, Fantasy and Horror Films

by Stuart Galbraith IV

Published: March, 1994

Price (cloth): \$45.00 (\$47.00 postpaid)

Published by: McFarland and Company, Inc.

Box 611, Jefferson, NC, 28640

Tel: 919-246-4460

Reviewed by: Chad Neuping

What??! A book about Godzilla with nary a single picture? You've gotta be kidding!

Actually, it makes sense. Many western Godzilla fans have a bundle of Godzilla books full of pictures, but "unreadable" because of the Japanese language text. What could be better to complement those "picture books" than a text full of nothing but words?

Stuart Galbraith's new book, Japanese Science Fiction, Fantasy, and Horror Films, is a mine of information about the kaiju genre. While much of the data it contains has been around and available (in English) for a long time, never before has it been collected into one authoritative text. Furthermore, the book includes biographical sketches of kaiju actors and technicians which have never before been chronicled outside of Japan.

The book is divided into two major sections. The first offers a retrospective look at 103 Japanese fantasy films that have been released in the west. Included are plot summaries, biographies, quotes from reviews the films garnered at the time, and the author's personal opinions. This section contains 297 pages, with the films partitioned according to decade of release. The entire Godzilla series is covered (including *Godzilla vs King Ghidra* and *Godzilla vs Mothra*, though they remain unreleased in the west), as well Toho's other kaiju, fantasy, and space opera output. Rival studio Daiichi receives coverage of their Gamera and Majin series, as do one-shot entries Gappa (of Nikkatsu) and Guilala (of Shochiku).

More obscure movies, but sometimes

equally interesting, get the same treatment. Often heard of but rarely seen, films like *The H-Man*, *The Human Vapor*, *Lake of Dracula*, and *The War in Space* are detailed and discussed.

The second section of the book is a ninety six page filmography, listing cast and credits for the previous films and more. Listed alphabetically by studio, the credits are nothing if not extensive. For example, the listing for *Godzilla 1985* goes on for two full two-column pages! Galbraith's work should prove an invaluable resource for future kaiju eiga chroniclers, not to mention fanzine publishers.

Galbraith correctly takes to task his fellow film critics not for giving Japanese monster films bad reviews ("a lot of them are as bad as they claim"), but rather for "the great amount of misinformation they have dished out when discussing Japanese fantastic cinema." However, as kaiju fans know, the devil is in the details, and Galbraith's book passes on its share of mistakes.

Some of the errors occur in the story synopses themselves. For example, it is stated that in *King Kong vs Godzilla*, "unusually high levels of radiation are detected from the iceberg". No mention of this was made in the film. Kong is described as eating the Farou berries. Actually, he drank their juice. Godzilla's two attacks on Tokyo in the original film are condensed into one. Spiga (sic) from *Son of Godzilla* is said to have "trapped Goro and Reiko (sic) in its silky web substance". It never trapped them, and Goro's use of fire to burn Spiega's web is related out of chronological order. The Shobijin (Mothra's priestesses) are said to

have been captured by Kumayama and Torahata in *Godzilla vs the Thing*. They weren't.

Relating the plot of *Terror of Godzilla*, Galbraith writes that "Katsura is momentarily distracted" from controlling Titanosaurus. In fact, it is Dr. Mifune who is controlling the dinosaur and Katsura is actually shot and falls over a cliff into the ocean! Now that's a distraction! In addition, Ichinose is misnamed "Ichinoshi" and Mugan (Mugau) is misattributed the quote, "Now they're going to eat their words!" while ordering Titanosaurus to attack Tokyo when it was Dr. Mifune who did both. Stock footage from *Destroy All Monsters* and *Ghidrah the Three Headed Monster* is correctly identified while some from *Monster Zero* is overlooked. And Akihito Hirata is said to be "the only recognizable member of the cast". Oh? What about Katsuhiko Sasaki who starred as inventor Goro in *Godzilla vs Megalon*, had a major role as paleontologist Masaki in *Godzilla vs King Ghidra*, and a minor part in *Godzilla vs Biollante*?

In *Godzilla vs Biollante* the Anti Nuclear Energy Bacteria is activated by increasing Godzilla's body temperature with microwaves but Galbraith writes it is done by electricity. He says that Tomokane and Andoh discuss selling the Cosmos with an American in *Godzilla vs Mothra* but actually it is Fujito who tries to negotiate the sale. He says Akira Takarada appears in *Godzilla vs King Ghidra* when it was really *Godzilla vs Mothra*. And of *Godzilla 1985*, Galbraith writes: "Godzilla eats a train." Nuf sed!

Quotes from the films also contain their share of slip-ups. Dr. Who is said to be described in *King Kong Escapes* as "an oriental skeleton, who lies like a gutter rat." The actual quote is, "...with eyes like a gutter rat." In *King Kong vs Godzilla*, Dr. Johnson is said to have referred to Kong as "a thinking monster". His real words were "a thinking animal". And so the list goes on.

One of the difficulties in writing about Japanese people is that proofreaders have no idea whether their names are correctly spelled. Hence, Yasuko Sawaguchi is referred to as "Yosuko" in the review of *Godzilla 1985*. But there are plenty of other

typos that should have been caught in this age of computer spell checkers. Even the index is flawed. For example, Kumi Mizuno's main bio sketch on page 75 isn't listed, but any mere mentions of her name are. Henry Saperstein, apparently regarded by some as an important figure in Godzilla history, doesn't even rate an entry in the index, though he is mentioned in the body of the book.

While such "small" errors may be unimportant and citing them seem overly picky, their existence in a tome of this seriousness undermines the credibility of the other information it contains. Galbraith describes himself as "one of the few people I know interested in all kinds of movies." He should have turned his finished manuscript over to a couple of knowledgeable kaiju specialists who could have easily caught most of the errors.

Possibly more disappointing than the mistakes is the often less than respectful tone Galbraith uses in discussing his oft-prejudged subject. As a potential promoter of Japanese kaiju culture, Galbraith stumbles badly. He calls *Godzilla vs the Cosmic Monster* "a complete mess", the Gamera movies "slow-moving, slow-witted, and almost unwatchable", *King Kong vs Godzilla* "below par" and "a disappointment". *Terror of Godzilla* is "a tired-looking retread", *Rodan* is "too standard to be of much interest", and *Yog Monster from Space* is a "rather sorry monster parade". Strangely, Galbraith praises *Latitude Zero* as "a fast-paced enjoyable adventure" and *Godzilla vs the Sea Monster* as "one of the best films in the series"! Wouldn't Ishiro Honda and Koichi Kawakita be surprised to hear that?

Galbraith's writing style is generally engaging, but it's very uneven. At times the book reads as though it's been written by more than one person. The report of *King Kong vs Godzilla* is a spectacular example; the plot synopsis runs on for two pages and over fifty (mostly simple) sentences, all in a single paragraph! One more draft wouldn't have hurt a bit. As well, the author often slips from the proper formal style into the first and second person ("I" think this, "you" can see that, etc.) which imparts an amateurish quality to the prose. Still, because of its entertaining subject and original content, the book is a pleasant and important read for both kaiju fanatics and casual fans. [C]

Bouken Gojiland for kids, and foreign Goji-lovers



As part of the promotional campaign for *Godzilla vs Mechagodzilla*, a TV show called *Bouken* (Adventure) *Gojiland* began airing all over Japan every Thursday morning from 7:10 AM to 7:25 AM.

The show is a fast moving and entertaining montage of regular features and specialty Godzy items aimed squarely at small children. The cast consists of the host, a "talent group" called *Buka Buka* (four girls whose ages range from eighteen to nineteen), and a *Godzilla* "hakasei" (learned man) who is on hand to answer questions and take abuse from the host.

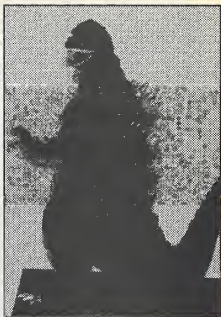
The show usually opens with a pop video quiz, asking viewers to identify the three biggest monsters, or the three strongest, or the three most popular, etc. Then the four starlets attend *Godzilla School* where they take lessons in elementary *Godzilla*. Here they reveal surprising ignorance of basic facts, once guessing (for example) *Godzilla's* weight to be three tonnes,

rather than his actual 60,000!

Following the school segment is *Godzilla News*, co-anchored by *Godzilla* and *Mechagodzilla*. With human voices over their roars, the two introduce "news footage" invariably chosen to show each other in a bad light. An excuse to show tantalizing clips of the new movie, the segment always ends with the two rivals trading blows.

After a quick mystery photo contest offering Bandai figures as prizes, there's always a two minute Godzy exercise video where, to a catchy "Be Like Gojira" tune, a slimmed down *Godzilla* leads embarrassed-looking citizens of Tokyo in their morning warm-up exercises. Groups involved include aerobics classes, swim teams, airport employees, and school classes.

Bouken Gojiland is clearly designed to give the kiddies a reason to fly out of bed on Thursday mornings and have a happy start to their day. Maybe *Good Morning America* could incorporate it into their lineup! [C]



Photos by John Rocco Roberto

G-action figure draws mixed review

Product review: Godzilla 14" vinyl action figure
Price: \$45.00 retail
Manufacturer: Horizon
Reviewed by: John Rocco Roberto

Horizon's 14" Godzilla vinyl figure is less than what was expected, but not as bad as some have claimed. Preproduction and advertising material released by Horizon gave the impression that their entry into the Godzilla figure field would rival Bandai's 14" Godzilla figure, not only in styling and price, but would be readily available through most toy stores in the United States (as opposed to the specialty stores that carry the Bandai figures). In fact, the photograph on the box shows a very impressive figure, dark in color, with well definable features and nicely painted eyes.

Unfortunately, after the box has been opened and the figure removed, shortcomings become evident: misproportioned body size, head, and tail, undefined features, poor detailing and painting (colored an olive green). It would appear that Horizon roughly copied the Bandai figure, changing certain dimensions in the stomach, hips, and head areas, then pushed them out as

quickly and cheaply as possible. It has been rumored that Steve Wang, the artist who sculpted the original mold,

was so upset by the final product that he has refused to work with horizon again.

As one contemplates the figure, it brings to mind the American Godzilla used in the NIKE commercial more than one of the Toho versions.

However, with all its drawbacks, this "King of the Monsters" does carry some advantages. First, it is a great improvement over the Imperial toy 12" articulated Godzilla currently selling at Toys R Us for around \$25. Second, it is relatively cheap. I paid \$40 for mine at Children of Paradise in New York City, compared with \$85 to \$100 for the Bandai figure. Also, it's easy to find.

If you can't get to a specialty store or are just starting a kaiju collection and have limited funds, Horizon's Godzilla is a good investment. But if you're a perfectionist or already have the Bandai figure, Horizon's would be a waste of time, space, and money. Of course, if you're like me and want just about anything Godzilla, then pick it up. **G**

Classifieds

Personal classifieds are free! See the box on page 2 for details.

AM LOOKING FOR GODZILLA VS MECHA-godzilla movie programs, also model of Kong pushing tree down Godzilla's mouth. Contact Fred Piccolo Jr., 530 Calm Lake Cr., Apt. C, Rochester, NY, 14612, or 716-663-2782

IF ANYONE COULD TELL ME WHERE TO find older Japanese Sci-fi models and figures please write to: Raymond Tyler, P.O. Box 393, Jackson, LA, U.S.A., 70746. Thank you.

LOOKING FOR ANY OF THE TRADING cards released for the films G vs Biollante, Ghidora, or Mothral! Send info to: Daniel Stern, 2493 Northwood Drive, Saukville, WI, 53080.

LOOKING TO BUY OR TRADE GODZILLA toys, movie material. Especially interested in non-U.S. items. Have Ultraman items too. I'd also like to find a Japanese penpal. Please contact: Larry Wauchop at 312-693-5543 or 8625 W. Catherine Ave., Chicago, IL, 60656

HAVE SEVERAL OFFICIAL PROGRAMS from Godzilla vs Mechagodzilla, stamped with official theatre stamp, 32 pages, 153 color photos. First come, first served, \$15.00 U.S. postpaid. One per person please. Contact H. Takeda through G-FORCE.

TRADER FROM EUROPE WANTS TO GET in contact with fans on Japanese movies (kaiju, samurai, yakuza, kaidan, modern horror). Send letters to: Martin, Postfach 21, Vienna, Austria, 1053.

AM I THE ONLY ONE WHO DOESN'T HATE Megalon, or Gabara for that matter? - D.C.

LONG LIVE G-FORCE!

TOKYO GAS

さて、幕張でも壊して、ひと風呂浴びるか。

ゴジラの中身、薩摩剣八郎

ゴジラを演じるのは、80キロの重りをしよってサウナで運動するようないくつかの3分もやれば足元に汗がたまります。特に今回の幕張での対決シーンは、もうドカンと火花が飛び散りますからな。

熱いし、でも人間っぽい動きにならなきゃいけないし。まあ、ボクさんといふ場面は、映画では見せ場になるんだからしょうがないです。その分、OKが出て、撮影所の風呂に飛び込む快感はたらないです。風呂場でやっと人間に戻れるっていうか、現場じゃ言えないことも、ゴジラの着ぐるみとはもう10年のつきあいになります。苦勞をとっても愛着がありますねえ。いっしょに風呂に入って、背中流してあげたい。

ニッポン人には、風呂がある。東京

薩摩剣八郎

俳優として、東京を根拠地とする俳優。1984年から「ゴジラVSメカゴジラ」を担当。コナン。

これに、日本の世界に伝わる伝説、
「新世紀」ゴジラVSメカゴジラはゴジラ
生誕40周年、シリーズ20作目の記念作品
ゴジラVSメカゴジラは12月11日より
全国東宝系公開。